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The Bowing Approach to Cello Playing

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THE BOWING APPROACH TO 'CELLO PLAYING

by

John C Hopkins

A thesis submitted in partial fulfillment of the requirements for the degree
of Master of Education, in the Graduate School of the
Central Washington College of Education

June, 1949

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Much of the underlying philosophy of this method has been influenced by my high regard for the contribution that Mr. George Bornoff has made to violin teaching.

The writer wishes to express his appreciation for the invaluable assistance given by his committee: Mr. Wayne S. Hertz, Chairman, Mr. Herbert A. Bird, Dr. A. J. Foy Cross. Especially is he indebted to Mrs. Ruth Bird, Mr. Herbert A. Bird, and Mrs. Lidabeth Hopkins.

FOREWORD

An examination of the contents of this volume will reveal that its approach to 'cello playing is made through bowing and bow technique instead of through the traditional fingering and finger technique. It differs still further from the traditional approach in that all strings are used from the first lesson instead of each of the four string's being isolated and studied separately. In older methods bowing and bow technique have been neglected until after the pupil has become relatively advanced on his instrument. However, there are good reasons, both psychological and physical, why bowing should be well on the way to mastery before going too deeply into finger technique.

Instrumental music education in the public school has turned away from the playing of stringed instruments and toward the playing of band instruments. This trend probably is a result of the fact that students are able to achieve greater progress in a shorter period of time and so become capable of participation in group activities. After a year of study the band instrument player has become familiar with the entire range of his instrument, and his playing ability has far out-stripped his reading ability. This is as it should be; the young pupil is more interested in the actual physical playing and creation of music than he is in the mental activity needed to decipher the printed notes. While it is true that the good musician must be a good "sight reader," and the reading of notes and music is

most important, it is more important that the young student be able to play. With a playing approach rather than a reading approach, his reading will become better because he will read music just as he plays it rather than as isolated single notes. From a psychological point of view, the playing approach engenders a feeling of accomplishment and inner satisfaction with his ability.

If the stringed instrument can be introduced in the same manner as the brass or woodwind instrument, that is, as a whole, the stringed instrument player can progress quickly enough that his interest does not wane, so swiftly that he can become a useful member of an orchestra in a year or two. Under the traditional perfectionistic methods, the student spent several years in lonely study before he was permitted to play in an orchestra. While it is true that the long period of study produced pupils who were more capable of entering an orchestra, it also caused a high mortality rate: young students lost interest in string playing because of a feeling of lack of achievement. It is felt that the attraction of playing with an orchestra at an earlier time would hold the interest and reduce the number of 'drop-outs.'

Children as a rule begin to learn to play an instrument at about ten to twelve years of age, an age when they are by nature gregarious. Band instruments usually are introduced and taught to a group of children. The companionship and enjoyable competition serve to temper the monotony of individual practice. There is no reason why stringed

instruments cannot be taught in groups. They can and have been for some years. With beginners, as much progress can be made with group instruction as with individual instruction; indeed, because of the motivation of the group, perhaps the progress may be even greater. It is true that students should start private lessons approximately a year after beginning the instrument, because of the widely divergent problems that plague the players of strings. However, the group play can be continued after the advent of private instruction. Within a short time the players can be playing in an orchestra. It is entirely possible that the period of group instruction can merge into the period of group playing, and it should be so. This is not to imply that instruction as a group is to cease at the latter period; it goes on as before, and may be intensified.

At the usual age of starting to play an instrument, children are active by nature. It is logical to expect them to be more interested in something that requires large muscular movements and physical exertion than in small muscular movements and abstract thinking. In the playing of stringed instruments, this preference for activity can be capitalized on by directing it into bowing studies which require large-muscle movements of the arm rather than small-muscle movements of the fingers. From a physiological view, the use of the large muscles is the more logical since the fine highly coordinated control of small-muscles is not as yet developed. Moreover, bowing involves producing tones from the strings; many bowing exercises entail playing many tones in a short space of time. This satisfies the psychological

need for a feeling of accomplishment as the student feels that he really is playing something.

Actually, bowing presents more of a problem than does stopping the strings with the fingers, although many string players think their troubles lie in fingering and finger technique. When the moderately advanced student encounters music which requires him to play a fast scale passage with separate bows and is unable to play it to his satisfaction, he is more likely to concentrate on the left hand than on the right. The fallacy of this approach can be demonstrated conclusively by having the student play a scale as fast as he is able to using a single bow and slurring all notes. It will be found that after some practice, he will be able to play this single bowed scale with the desired rapidity. Obviously the fingering was not at fault.

Mastering all kinds of bowing is somewhat akin to learning a spoken vocabulary. If the student has learned the bowing styles to the extent that they do not cause him difficulty, he can express himself in the language of his instrument. The expression becomes creative only when he is no longer plagued with the difficulties of bow technique. It is through the bow that the instrument speaks.

Although the procedures and methods presented in the following pages, and the philosophies which underlie them, are applicable to the study of all bowed instruments, the book is designed specifically for violoncello. Its exercises are planned to cover the underlying principles of 'cello technique: rhythmic precision, bowing styles, acquaintance

with the instrument as a whole, together with repetition and drill. String players as a group are criticized by other instrumentalists for not playing with exact rhythmic preciseness. The most fundamental reason for this defect is that they have never learned to play in a precise rhythm. Bowing difficulties and the requirements of shifting from position to position are largely to blame. In the method here presented, the emphasis is on rhythmic bowing. A consciousness of beats is developed by playing accented groups of notes rather than single notes which stretch over several beats or pulsations of the meter. In a great number of cases the young student studying under traditional methods does not understand the meaning of beats. His notes spread over several beats, he is not made to be conscious of the individual beats and their subdivisions. This method is aimed toward the goal of rhythmic playing through physical activity rather than through abstract mental mathematics.

Basically, there are only two types of tone which can be produced with the bow: sustained legato tones and short tones, with the latter type divided still further into staccato and spiccato tones. This gives three fundamental styles of bowing, of which all others are mere variants. In this 'cello method the student learns to produce legato tones first, then the short staccato sounds, and finally the spiccato or bouncing bow sounds.

The legato exercises serve to introduce the student to his instrument and are included in all 'cello methods. Diligent practice of the staccato and spiccato, however,

are equally important; consequently, exercises in these styles are introduced within the first few lessons. Curiously enough, this type of practice, which often seems distasteful to the advanced student, is particularly congenial, even fascinating, to the neophyte. Staccato bowing is essential to the training of the muscles of the bowing arm. Only by practicing this style of bowing does the student learn to sub-divide his bow so that he can allot equal portions of it to equal notes. Only by staccato practice at the tip of the bow will he be enabled to play long sustained tones and "spun" tones which require heavy but controlled pressure at the tip of the bow. As for the spiccato style, it would warrant inclusion for no other reason than its motivating power. Every string student yearns to be able to play a "flying spiccato." In addition to its being a source of great motivation to the student, spiccato bowing is a powerful builder of the pupil's confidence and of his bow control.

The musician must be familiar with all three fundamental bowing styles to make his playing expressive and interesting. The beginning student seems to have less trouble with them and to be more interested in their mastery than the moderately advanced student. The latter frequently has learned one style fairly well and tries to make it do for all types of playing with the result that his playing is characterized by a curious dull clumsiness, hence the early inclusion of all bowing styles.

Too many 'cellists after several years of study have

become comparatively far advanced and still are not completely acquainted with the instrument as a whole. Their practice has been confined to one string at a time, with the result that the student may have developed a position to fit that particular string, a position which enabled him to get at it with the least amount of trouble. In this method each exercise covers the entire range of the instrument in first position; each string is played on from the start. This procedure will force the student to adopt a playing position which will not hamper his playing at any one point on the instrument.

In devising the exercises to further the above principles of 'cello technique, recognition has been made of the absolute necessity for repetition and drill. The need is self evident: no skill requiring precise muscular movements and delicate coordination can be acquired without much repetition and drill, whether it be throwing a ball or playing a musical instrument. This method book contains many variations on simple note progressions which provide the repetition essential to mastery of the instrument. An attempt has been made to avoid the monotony and purposelessness which often plague a method book of this type. In addition to variation of both notes and rhythms, the commonly used and practical bowings peculiar to 'cello are included. Simple as they seem on cursory inspection, they are ample as preparation for playing virtually one hundred per cent of the music written for 'cello.

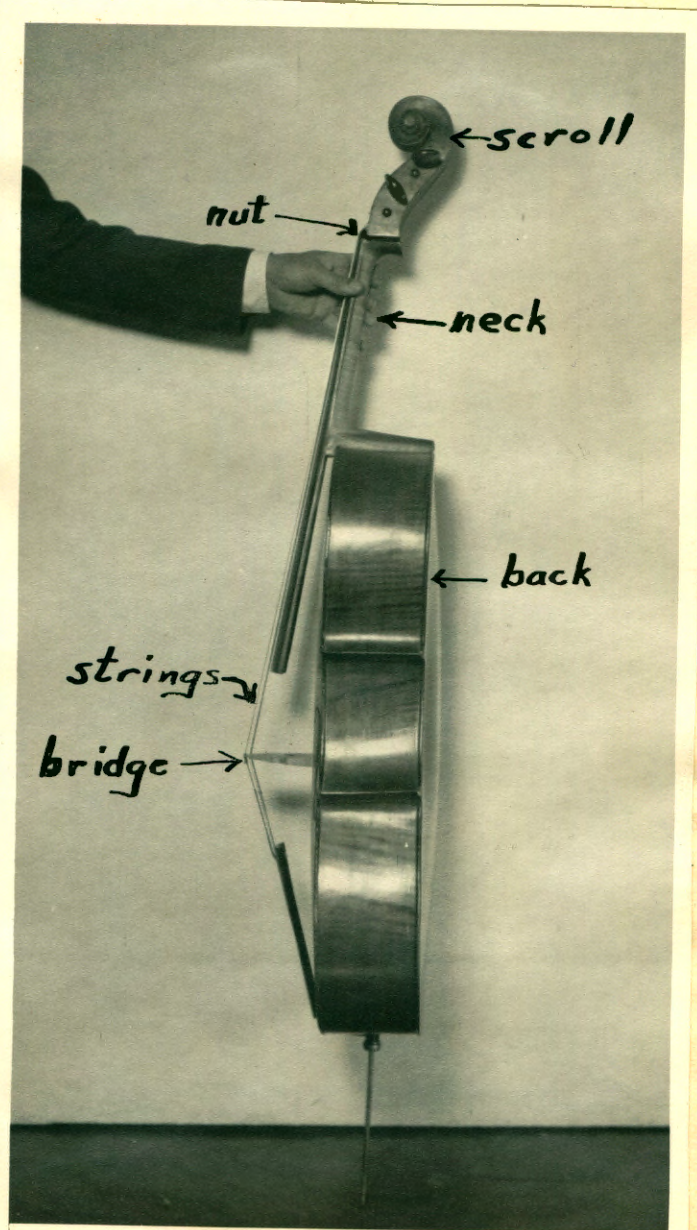
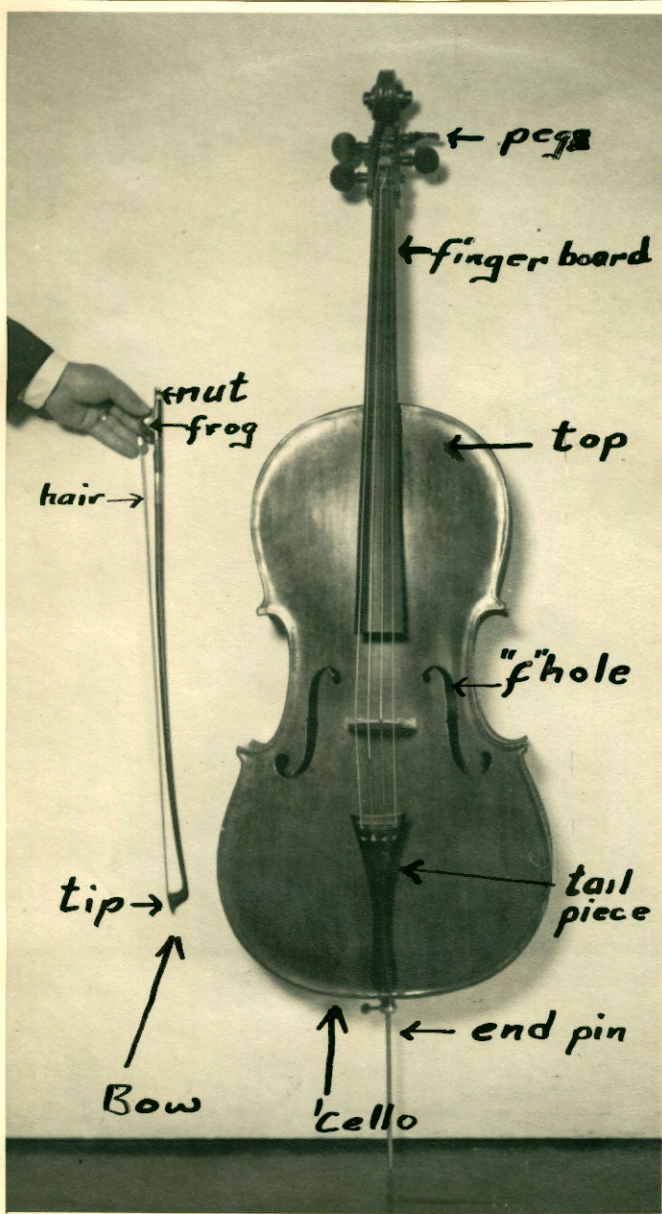
In conclusion, it must be understood that this book is

not designed to be used alone. There must be supplementary material which may be in the form of any good standard 'cello method and a collection of solos in the first position. If a suggestion may be offered to the teacher using this book, it would be to have the young student actually playing before he is confronted with the problems of music notation. Make the initial introduction of the student to string playing by demonstration and rote, then show him what he has been playing on the printed page.

The material here presented is planned to cover a period of five or six months. The over-all goal is to enable the beginning student to speed up his progress of the first few years, to arrive at a point where he is satisfied that he really can play the instrument, and to fit him to play in an orchestra within the first year. This acceleration, it is hoped, may hold the interest of the students so that the mortality rate of beginning string players may be lessened.



*Proper Playing
Position*



Parts of the 'cello and bow

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SECTION ONE

The Open Strings Detached Strokes Using The Whole Bow

This section contains notes representing every tone which can be played on the 'cello without using the fingers of the left hand. One must be careful to use every inch of the bow for each tone. Long smooth strokes played in a confident manner will produce full, rich tones.

When moving from string to string you must have a firm grip on the bow or scratchy unpleasant sounds will be produced. Try to keep perfect time in all exercises. A bodily movement such as tapping the foot will help you feel the rhythm, especially when there are rests. Rests are every bit as important as notes; count them just as carefully.

You will notice that there are accent marks all through the music. These must be observed carefully. They will help you play with good rhythm. Try to make your accents just as strong when you play up bow as when you play down bow.

Spiccato Stokes In The Lower Third Of The Bow

The exercises ten through seventeen are marked to be played spiccato. In this style of bowing the bow bounces on the string. Use about two inches of bow close to the frog. Spiccato is produced by a movement of the whole arm. You must have a firm hold on the bow to do it properly. It is an enjoyable kind of playing and it will help you to develop good bow control.

10 *Spiccato (Bouncing Bow)* *simile* Repeat 10 to 17 Legato Bowing

11 *Spic.* *simile*

12 *Spic.* *simile*

13 *Spic.* *simile*

14 *Spic.* *simile*

The musical score consists of five systems, each with a single staff. Exercises 10, 11, 12, 13, and 14 are marked with a '2' over the staff, indicating a second ending or a specific bowing technique. The exercises are written in a single staff with a key signature of one flat (B-flat) and a time signature of 2/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The exercises are marked with 'Spiccato' and 'simile' to indicate the bowing style. Exercise 10 is marked 'Spiccato (Bouncing Bow)' and 'simile'. Exercise 11 is marked 'Spic.' and 'simile'. Exercise 12 is marked 'Spic.' and 'simile'. Exercise 13 is marked 'Spic.' and 'simile'. Exercise 14 is marked 'Spic.' and 'simile'. The exercises are written in a single staff with a key signature of one flat (B-flat) and a time signature of 2/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The exercises are marked with 'Spiccato' and 'simile' to indicate the bowing style. Exercise 10 is marked 'Spiccato (Bouncing Bow)' and 'simile'. Exercise 11 is marked 'Spic.' and 'simile'. Exercise 12 is marked 'Spic.' and 'simile'. Exercise 13 is marked 'Spic.' and 'simile'. Exercise 14 is marked 'Spic.' and 'simile'.

15 *Spic* *simile*

16 *Spic.*

17 *Spic* *simile*

Staccato Strokes Using The Whole Bow

The exercises which are marked staccato are played with a quick jerk of the bow across the string and a sudden stop. Maintain the bow pressure in between notes. Try to space your bow so that each note gets its full share. In this type of bowing the arm and wrist must remain stiff. You will find that the tones played at the tip of the bow tend to be weaker than those played at the frog. In order to make them of the same intensity, increase the bow pressure as you move toward the tip. This type of playing will help you develop your long tones by making the pressure the same at the tip and frog.

18 *staccato* *simile*

19 *stac* *simile*

20 *stac* *simile*

21 *staccato* *simile*

22

23

24 *stac.*

Legato Tones Played With Whole Bow

Try to make your playing sound smooth and even. The speed of the bow must not change during the note.

25 *Legato W.B.* *Simile*

26 *Legato*

27

28 W.B. π \vee π \vee π \vee π \vee

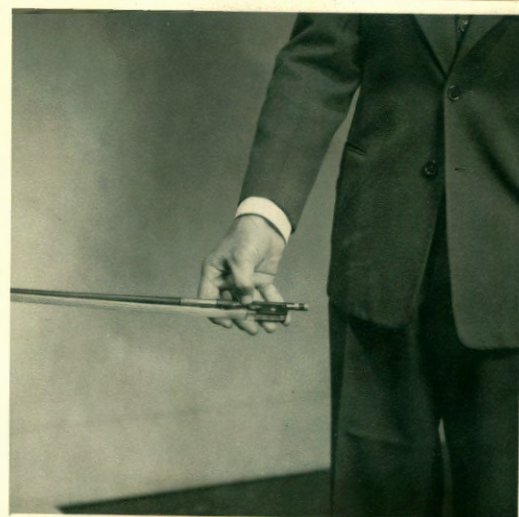
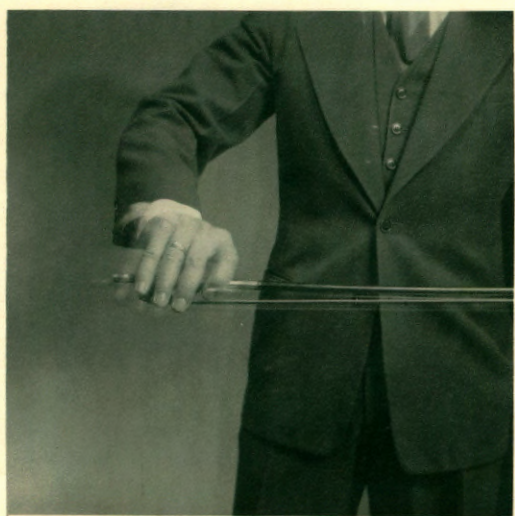
29 W.B. π \vee π \vee π \vee π \vee

30 π \vee π \vee π \vee π \vee

31 π \vee π \vee π \vee π \vee *simile*

32 π \vee π \vee π \vee π \vee

33 π π \vee \vee π π \vee \vee



... holding the bow ...

Finger Patterns



1st pattern



2nd pattern



3rd pattern



4th Pattern

SECTION TWO

The Four Finger Patterns

A finger pattern is a way of placing your fingers on the string. Basically there are only four finger patterns used in 'cello playing. In the first and second patterns the fingers are all the same distance apart. In the third and fourth patterns the first finger is stretched back toward the nut.

Be sure that you press the strings down firmly with the part of the finger which is just opposite the finger nail....almost at the tip of the finger....and be sure that the fingers are curved over the finger board. You have already mastered the bowing styles required and should be able to devote your full attention to the fingers of the left hand. Do not lift the first finger when playing the second, third, or fourth. Keep all fingers down as long as possible.

Learning all four finger patterns when you begin your 'cello playing will let you play music written in many different keys right from the start. Listen and adjust your pitch to sound of the piano as your teacher plays with you.

1 W.B. N 1 2 3 4 First Pattern

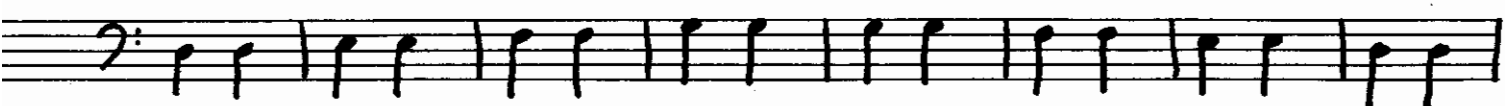
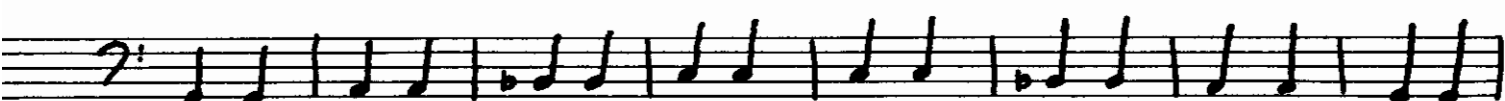
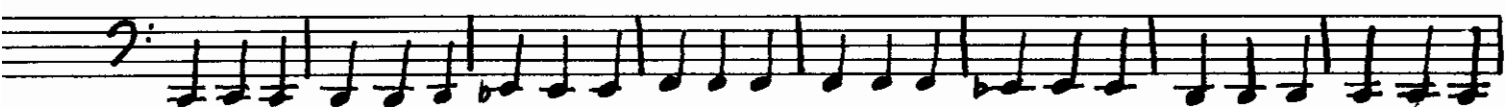
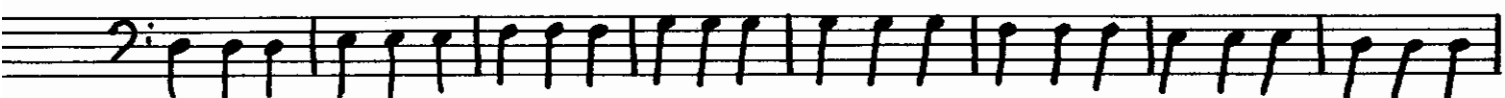
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2 WB $\pi \vee \pi(\vee) \pi \vee \pi(\vee)$ simile

3 $\pi(\vee) \pi \vee \pi(\vee) \pi \vee$ simile



This musical score consists of 12 staves of music, organized into three groups of four staves each. The notation includes various rhythmic values, accidentals, and dynamic markings.

- Staff 1-4:** The first group of four staves. The first three staves are in 2/4 time, featuring a steady eighth-note pattern. The fourth staff is in 2/4 time and includes a measure with a half note and a measure with a quarter note.
- Staff 5-8:** The second group of four staves. The fifth staff is in 2/4 time and includes a measure with a half note and a measure with a quarter note. The sixth staff is in 2/4 time and includes a measure with a half note and a measure with a quarter note. The seventh staff is in 2/4 time and includes a measure with a half note and a measure with a quarter note. The eighth staff is in 2/4 time and includes a measure with a half note and a measure with a quarter note.
- Staff 9-12:** The third group of four staves. The ninth staff is in 2/4 time and includes a measure with a half note and a measure with a quarter note. The tenth staff is in 2/4 time and includes a measure with a half note and a measure with a quarter note. The eleventh staff is in 2/4 time and includes a measure with a half note and a measure with a quarter note. The twelfth staff is in 2/4 time and includes a measure with a half note and a measure with a quarter note.

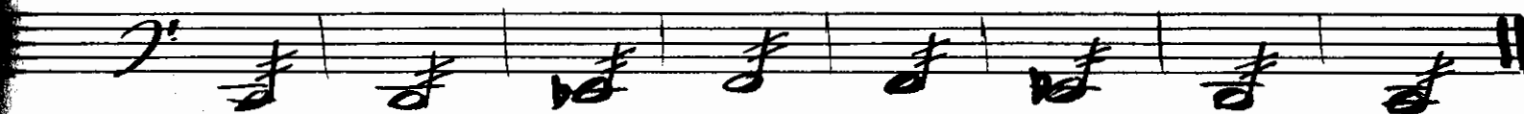
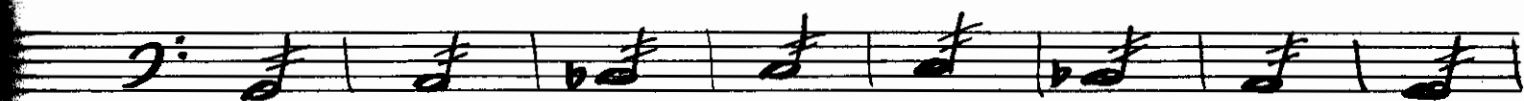
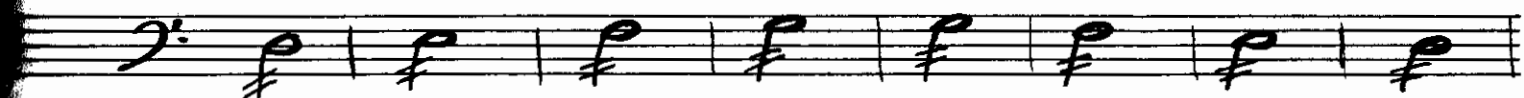
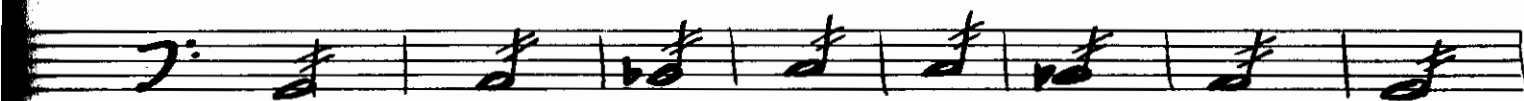
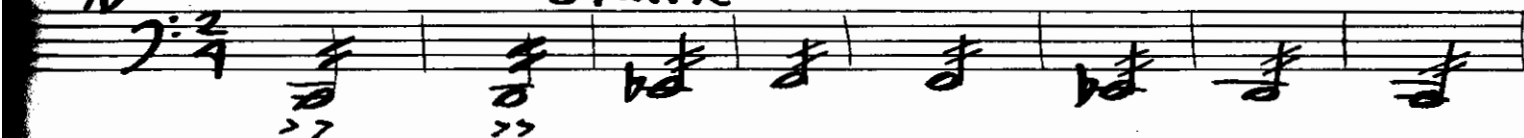
Simile

9 *WB.* *Simile*



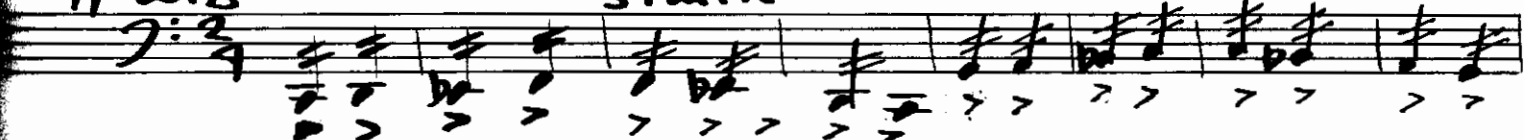
10 W.B.

Simile

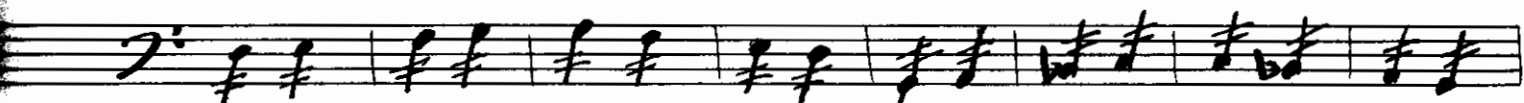
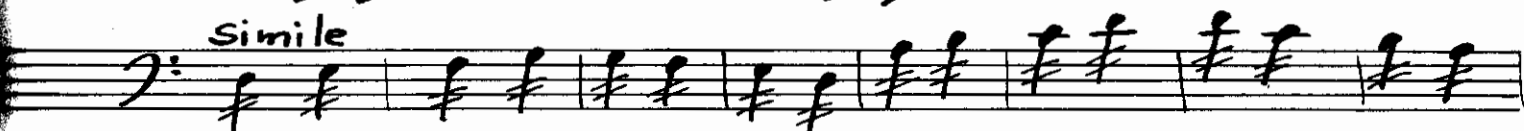


11 W.B.

simile



Simile



12 W.B.

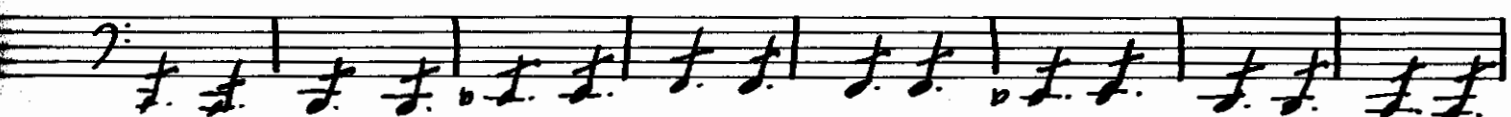
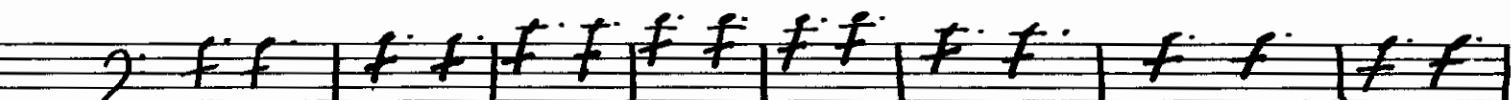
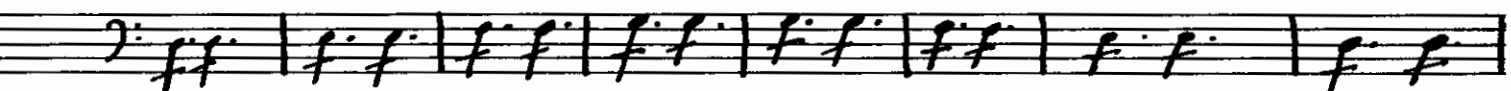
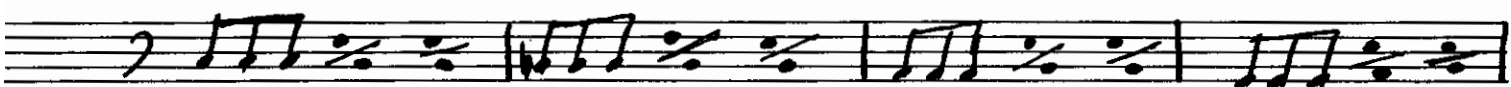
simile



13 W.B. П У П У П V simile



Handwritten musical notation on ten staves. The notation includes various rhythmic patterns, slurs, and dynamic markings. The fifth staff is marked "14 w.B" and "simile". The notation is dense and appears to be a study or exercise piece.



16 W.B. $\pi \vee \pi \vee \pi \vee$ simile

Exercise 16 consists of ten measures of music in 2/4 time. The first measure is marked with a 5 and a 7, indicating a specific fingering. The notation features eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The exercise is marked 'simile'.

17 W.B. $\pi \pi \vee \vee$ Staccato Simile

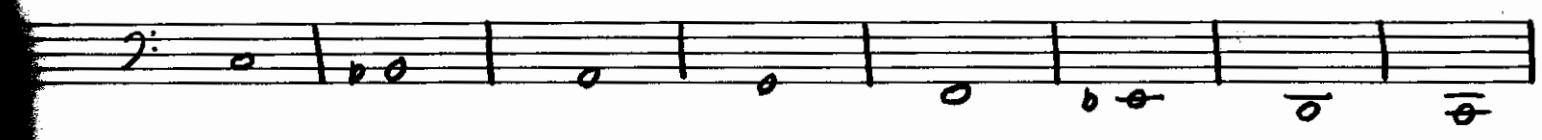
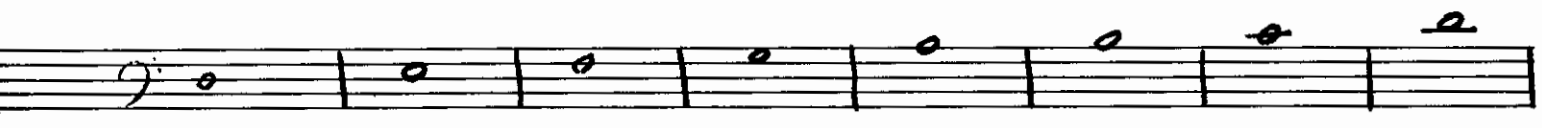
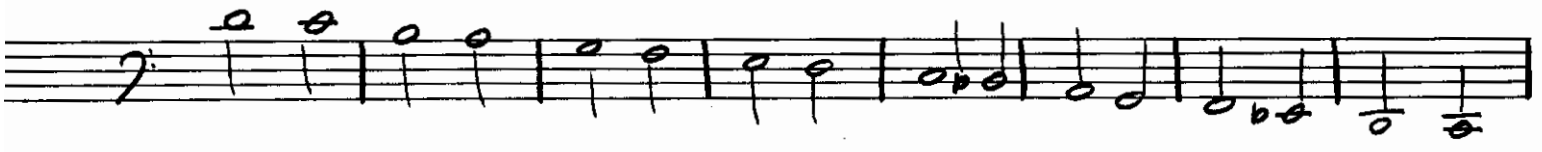
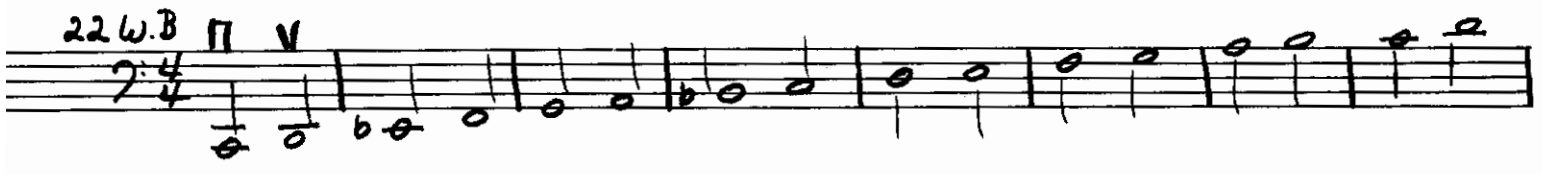
Exercise 17 consists of twelve measures of music in 2/4 time. The first measure is marked with a 5 and a 7. The notation features eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The exercise is marked 'Staccato' and 'Simile'.

18 *stac.* *nn nn vv vv* *simile*

19 *stac.* *nn vv* *simile*

20 *stac.* *nn vv* *simile*

21 *WB* *legato* *v* *simile*





25 W.B. N 1 2 3 4

Second Pattern

simile

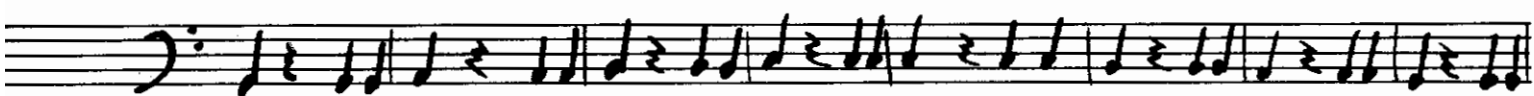
The musical score consists of seven staves of music in bass clef, 2/4 time. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The word 'simile' is written above the second staff, indicating that the subsequent staves should be played in a similar manner to the first. The score ends with a double bar line and a repeat sign.

26 W.B. *g v n (N)*

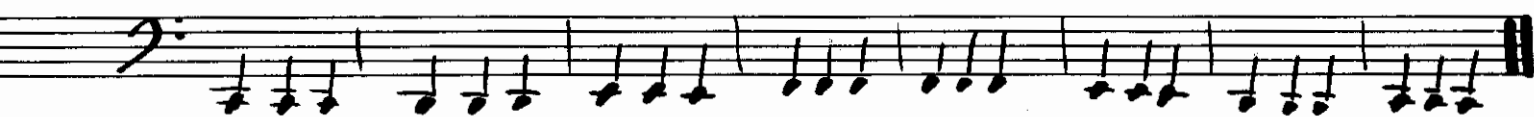
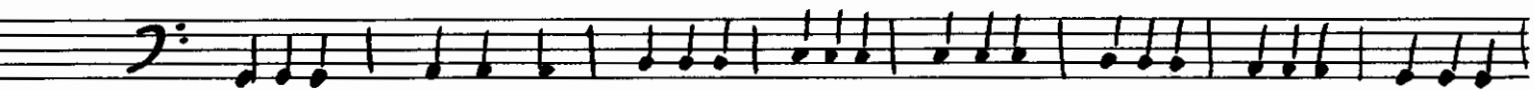
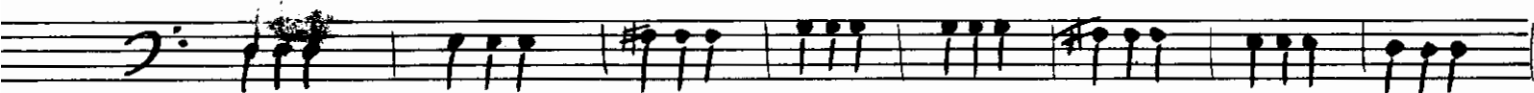
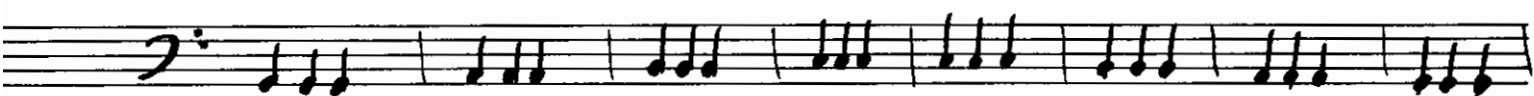
Handwritten musical notation for exercise 26, consisting of seven staves of music in bass clef. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a treble clef and a key signature of one sharp (F#), followed by a bass clef. The subsequent staves continue the piece with different melodic and rhythmic motifs.

27 W.B.

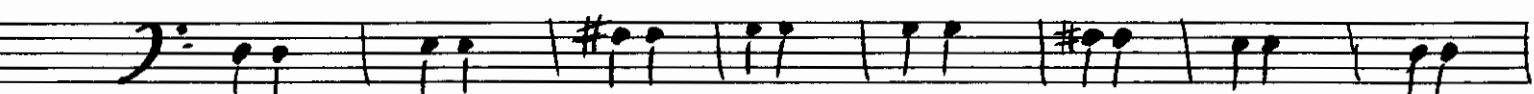
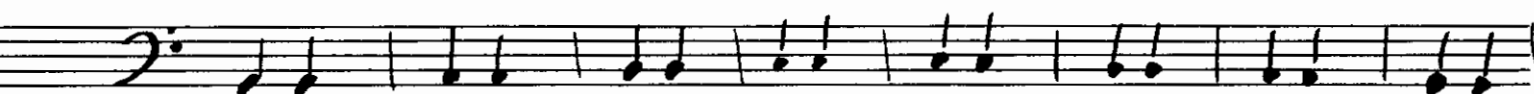
Handwritten musical notation for exercise 27, consisting of five staves of music in bass clef. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a treble clef and a key signature of one sharp (F#), followed by a bass clef. The subsequent staves continue the piece with different melodic and rhythmic motifs.



28 W.B. $\Pi \vee \Pi \vee \Pi \vee$ simile



29 W.B. $\Pi \vee$ simile



30 *p v p v*

31 *p v p v*

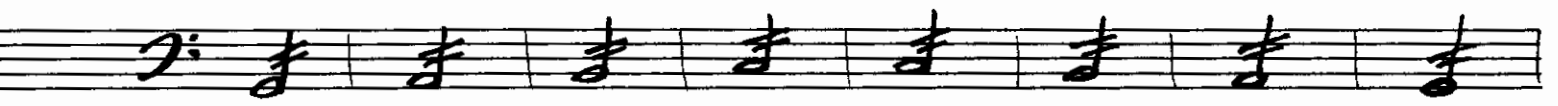
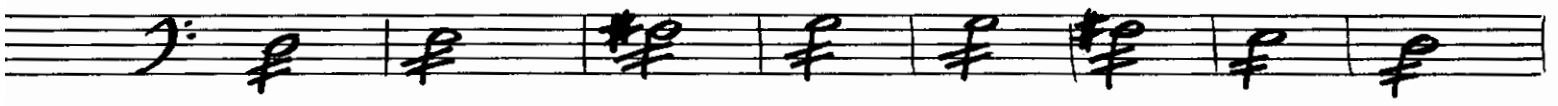
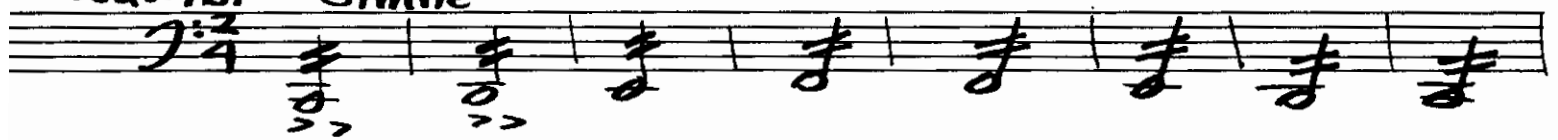
32 *Simile*

simile

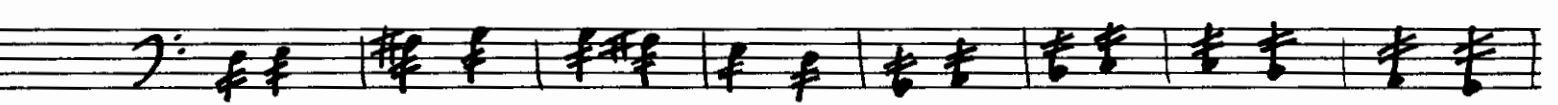
33



33a W.B. *Simile*



39 W.B. *simile*



35 W.B

simile



36 W.B

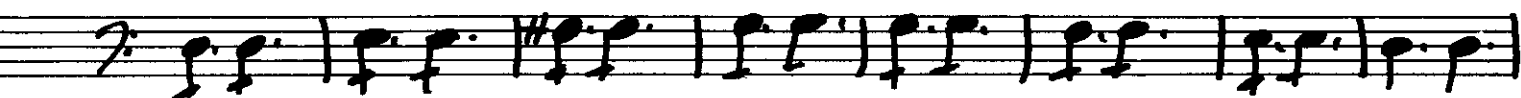
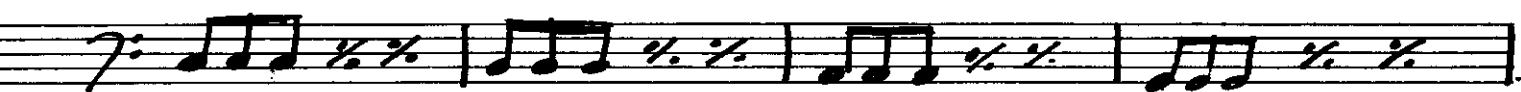
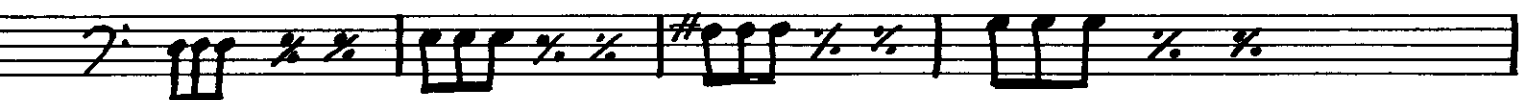
simile



37 W.B.

simile

NY 17 1114



39 *simile*40 *simile*

41 *stac.* *simile*

42 *stac.*

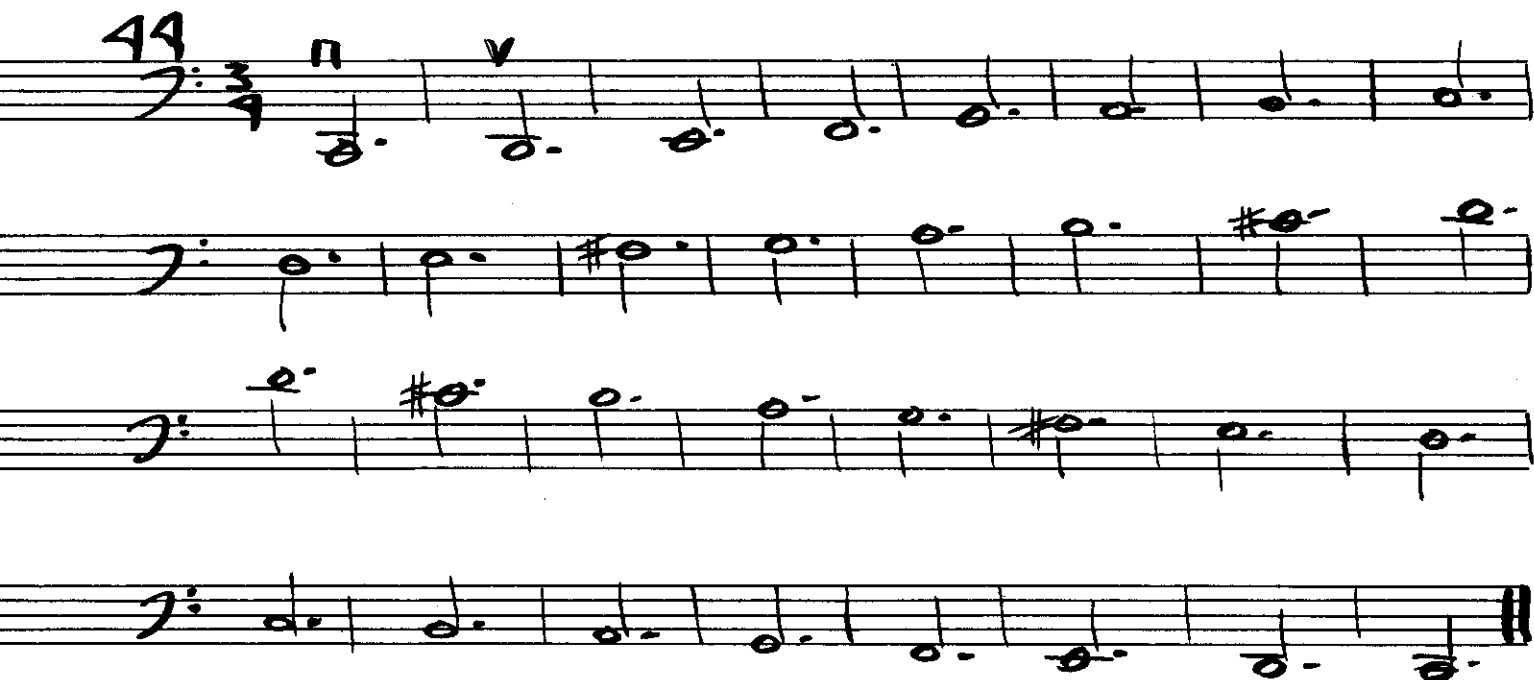
42a *stac.* *simile*

42b *stac.*

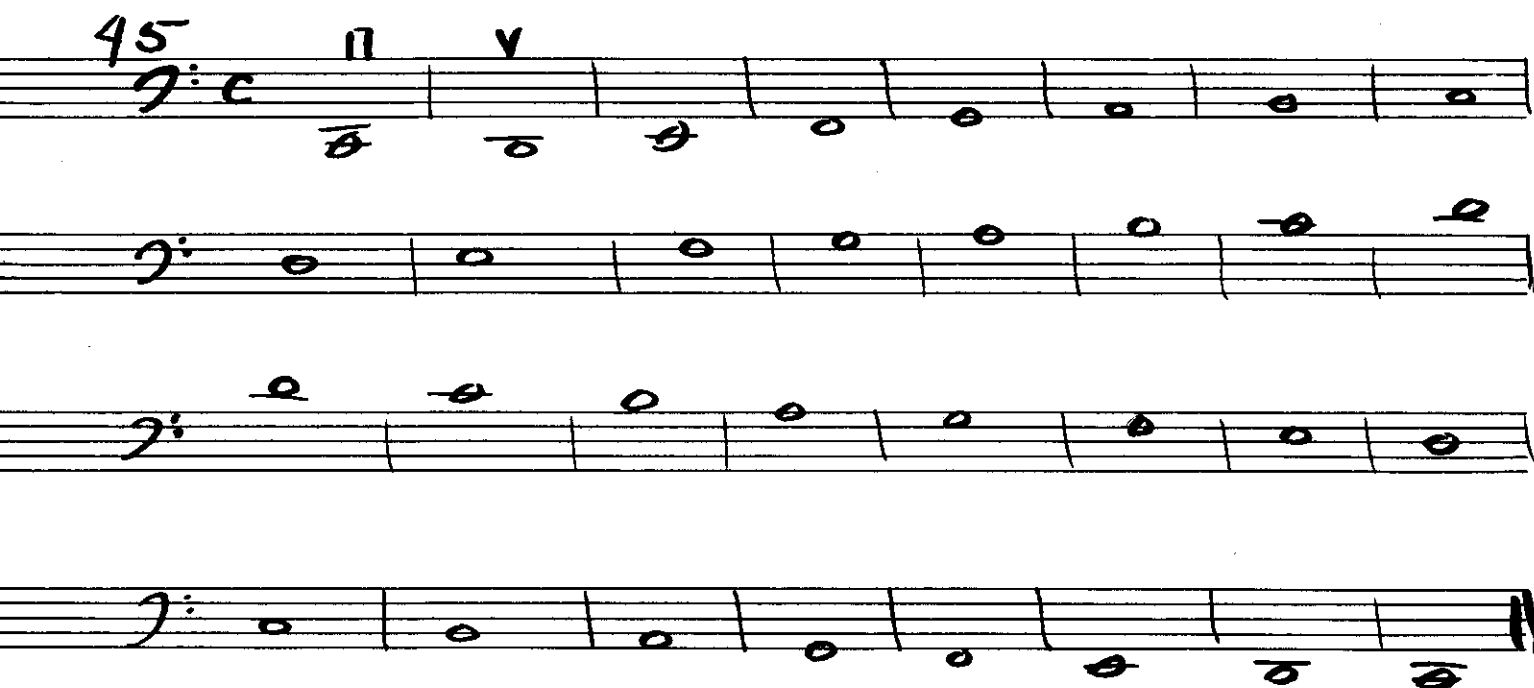
43 W.B.



44



45





46 W.B. N 1 2 3 4
 2/4

Third Pattern

Musical notation for the Third Pattern, consisting of seven staves. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, naturals). The first staff has a key signature of one sharp (F#) and a 2/4 time signature. The subsequent staves continue the pattern with similar rhythmic structures and accidentals. The word 'simile' is written above the second staff, indicating that the subsequent staves are similar to the first.

47 W.B.

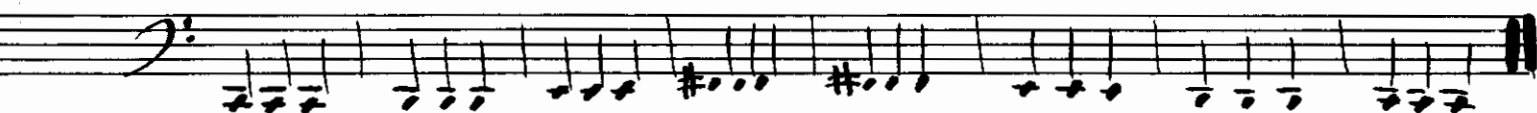
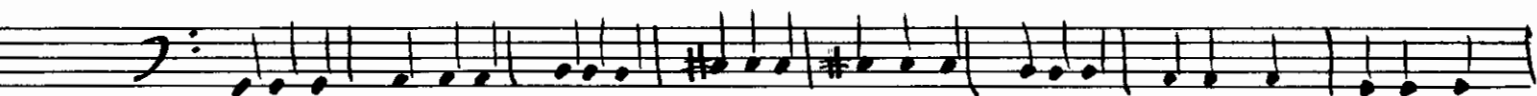
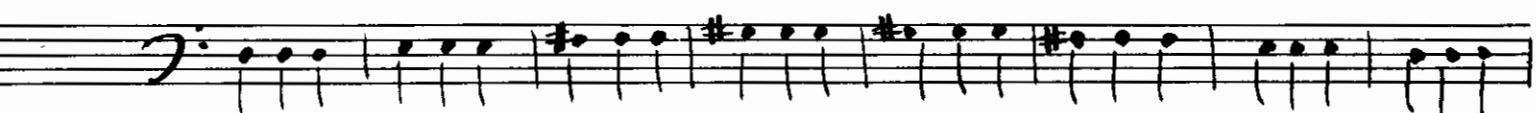
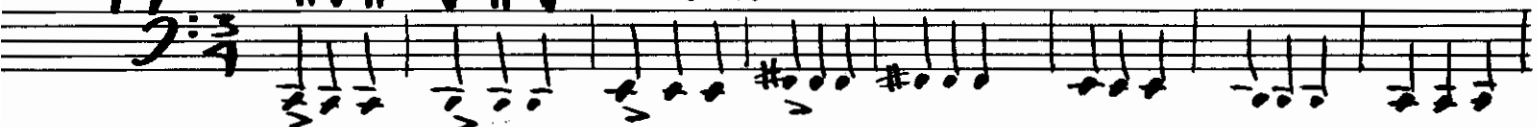
Handwritten musical notation for exercise 47. The notation is written on five staves. The first staff includes the tempo marking "Allegretto" and the time signature "3/4". The notation consists of eighth and sixteenth notes, with some notes beamed together. There are also some handwritten annotations above the first staff, including "p v n (v)" and "p v n (v)". The word "simile" is written above the fourth staff.

48 W.B.

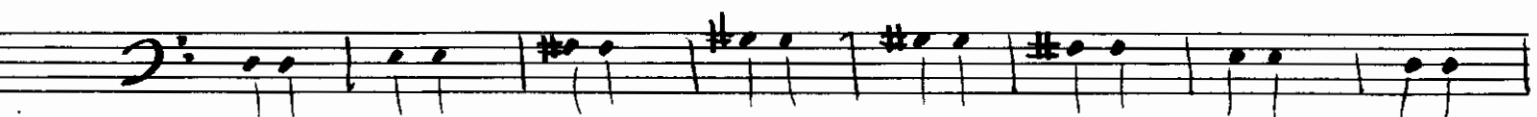
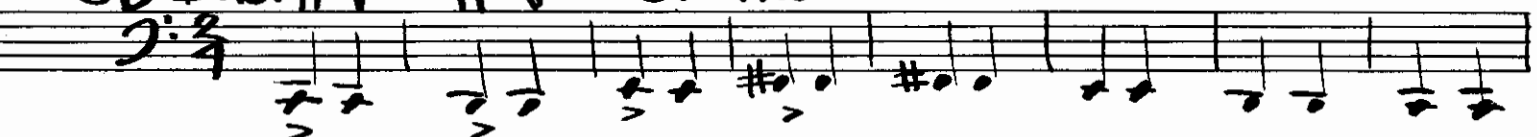
Handwritten musical notation for exercise 48. The notation is written on four staves. The first staff includes the tempo marking "Allegretto" and the time signature "3/4". The notation consists of eighth and sixteenth notes, with some notes beamed together. There are also some handwritten annotations above the first staff, including "p v n (v)" and "p v n (v)". The word "simile" is written above the second staff.



49 W.B. $\Pi V \Pi V \Pi V$ *Simile*



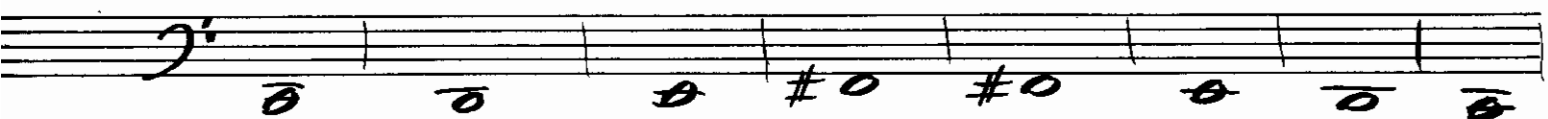
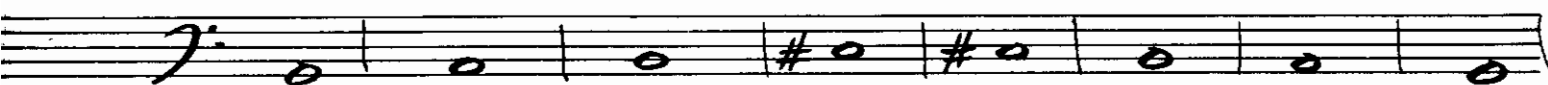
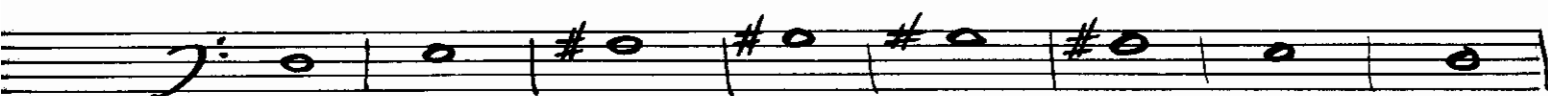
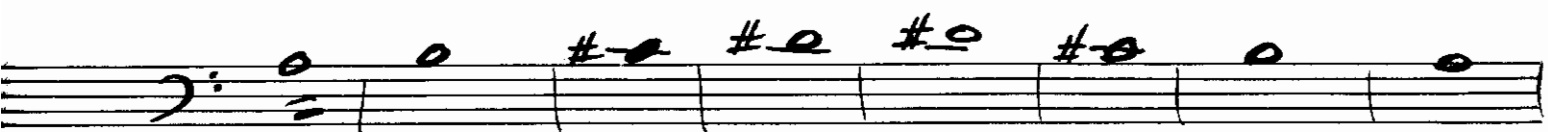
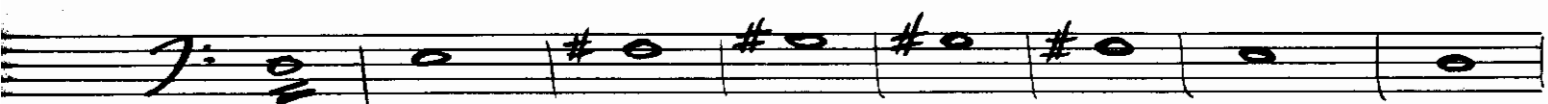
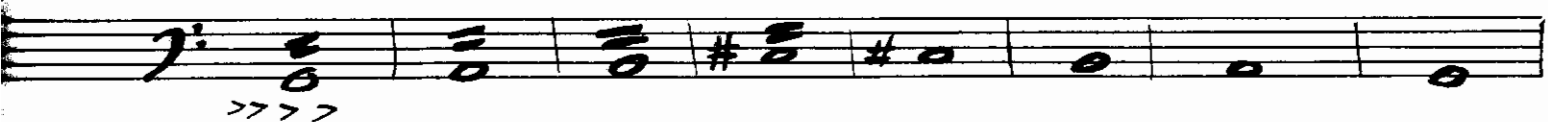
50 W.B. $\Pi V \Pi V$ *simile*



51 *U.B. p v p v Simile*

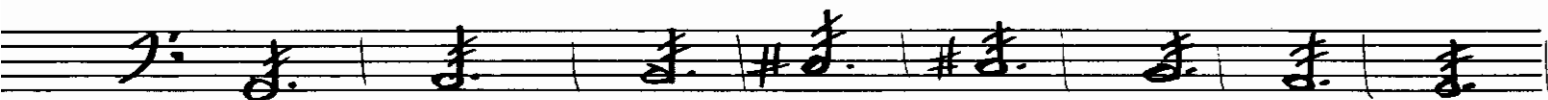
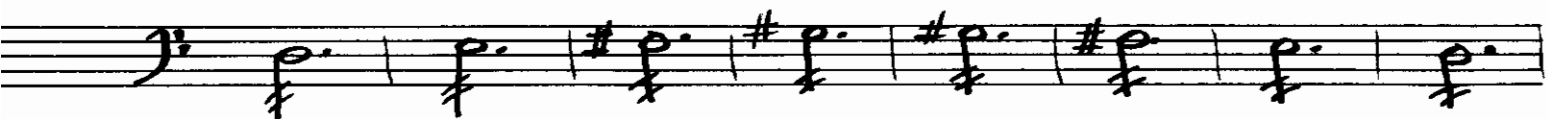
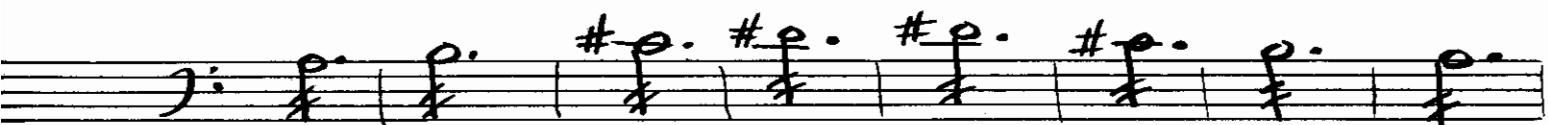
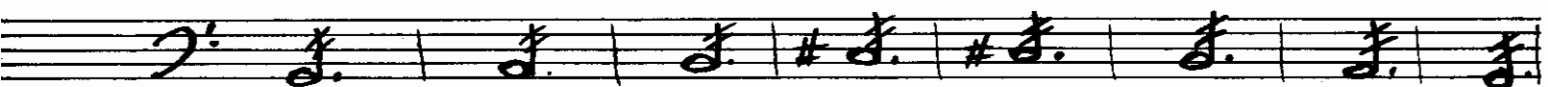
52 *p v p v*

53 *U.B. p v p v Simile*



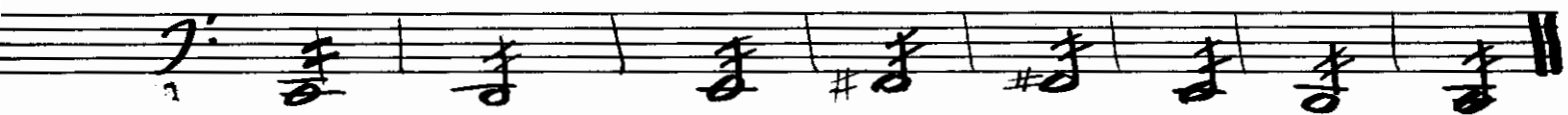
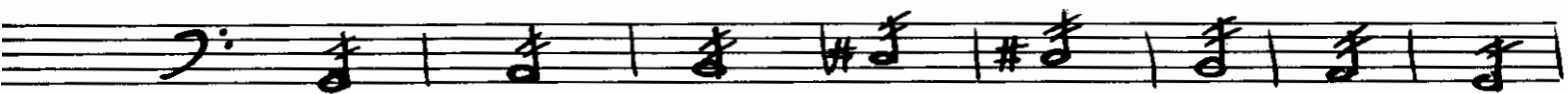
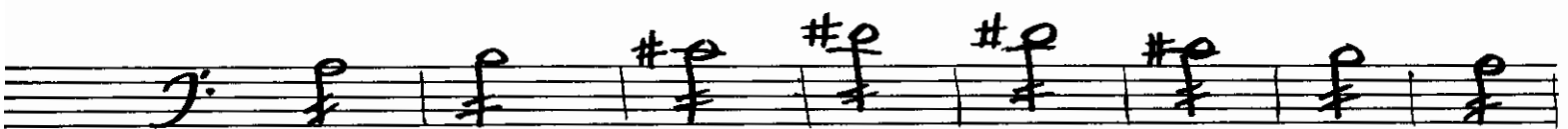
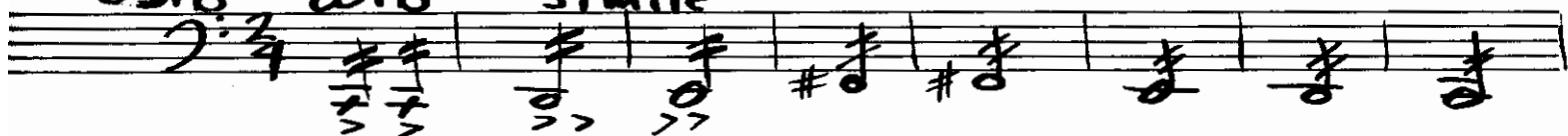
59 W.B.

simile

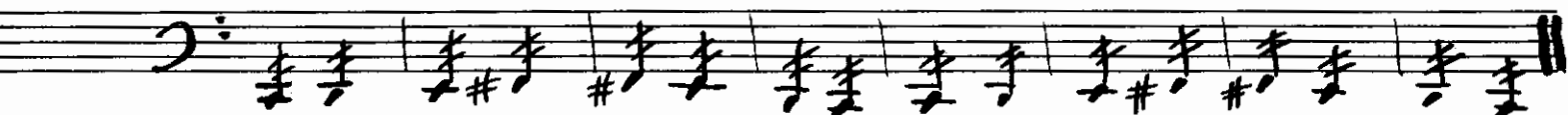
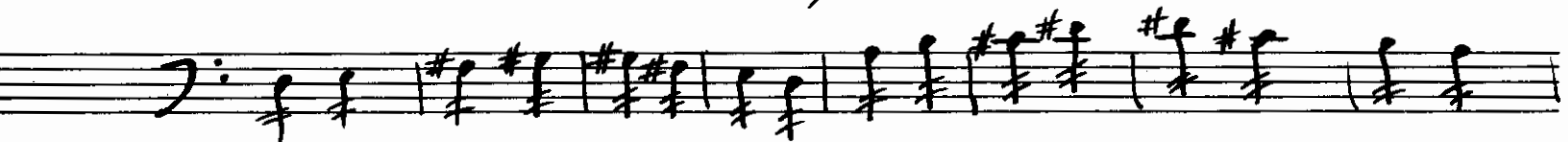
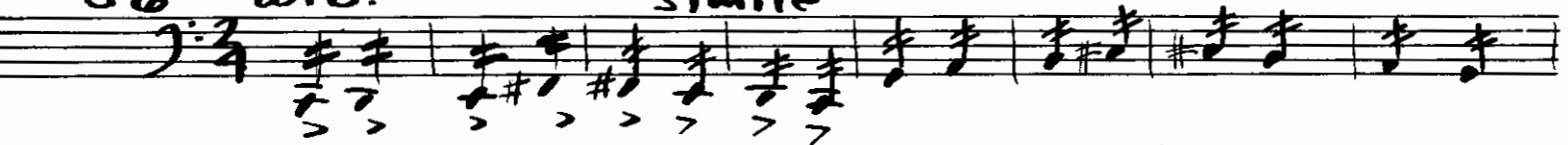




55. B. W.B. Simile



56 W.B. simile



57. W.B.

Handwritten musical notation for exercise 57. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains four measures of music with various notes and rests, including slurs and accents. The second staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains four measures of music, also with slurs and accents. The word "simile" is written above the first staff.

58. W.B.

Handwritten musical notation for exercise 58. It consists of ten staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains four measures of music, including slurs and accents. The second staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains four measures of music, including slurs and accents. The word "simile" is written above the first staff. The remaining eight staves are in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. They contain various musical notations, including slurs and accents.

Handwritten musical score on 12 staves. The notation includes various rhythmic patterns, accidentals, and dynamic markings. A specific section is marked "59 W.B. 7/8 3/4 3/4 3/4 3/4 simile".

60

61 W.B. *non van simile*

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The notes are: quarter rest, quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F#.

62 W.B.
2/4 (12/8)

$\Pi V \Pi V \Pi V$ simile

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The notes are: quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F#.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The notes are: quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F#.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The notes are: quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F#.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The notes are: quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F#.

63

stac.

$\Pi V V$

simile

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The notes are: quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F#.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The notes are: quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F#.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The notes are: quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F#.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The notes are: quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F#.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The notes are: quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F#.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The notes are: quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F#.

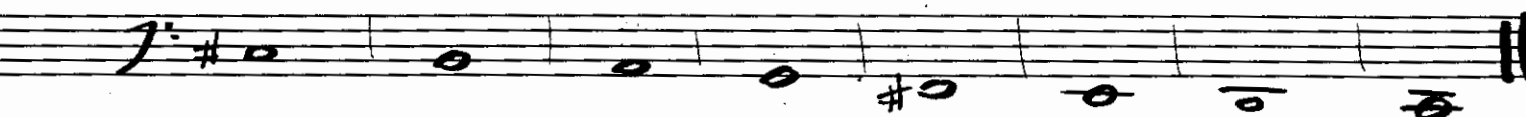
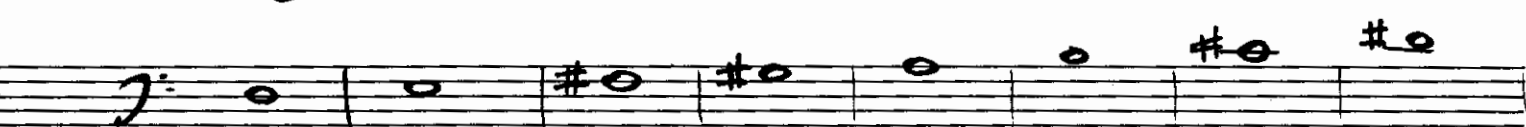
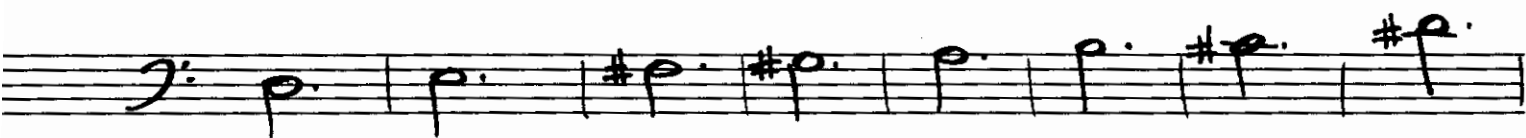
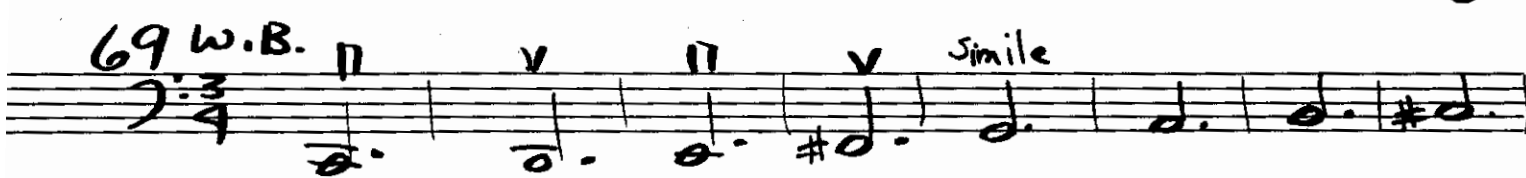
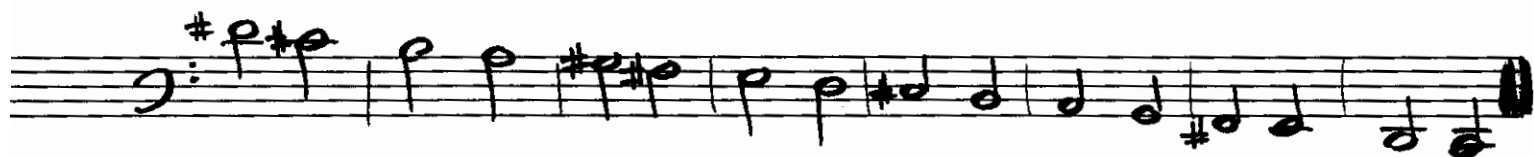
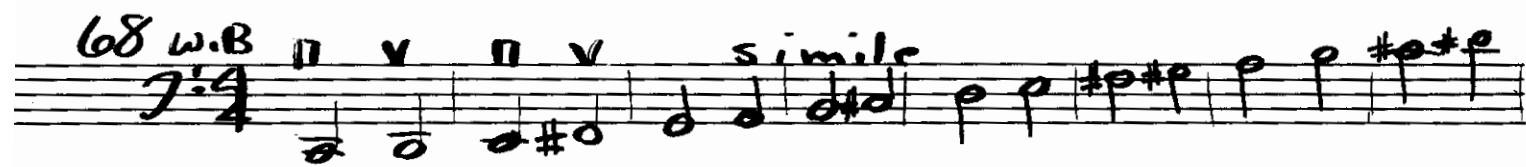
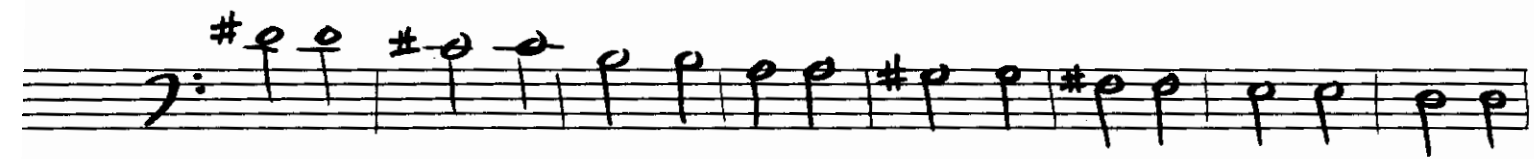
Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The notes are: quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F#.

64 *stac* *simile*

65 *stac* *simile*

66 *W.B.* *stac* *simile*

67 *simile*





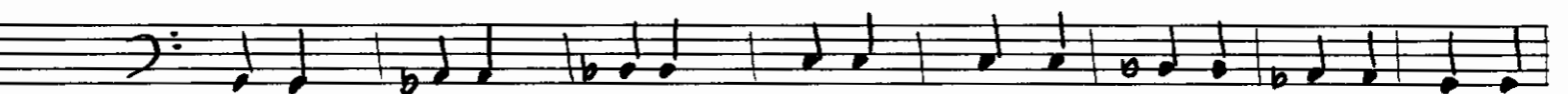
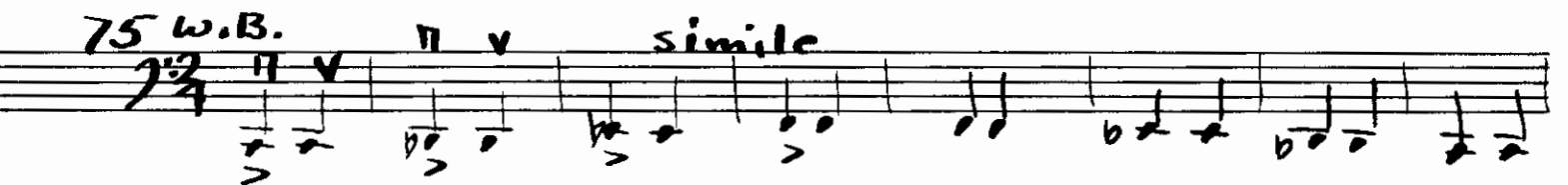
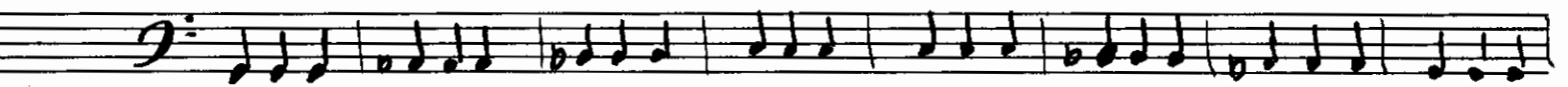
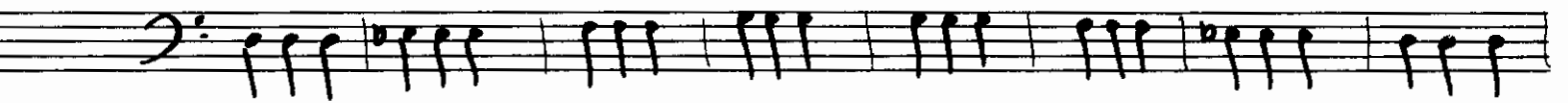
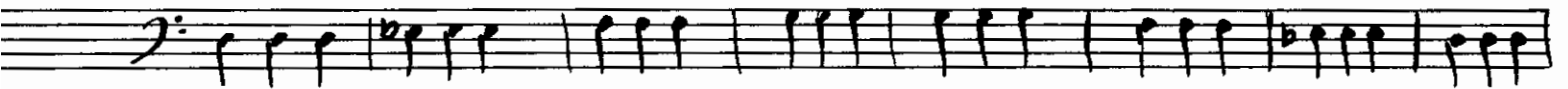
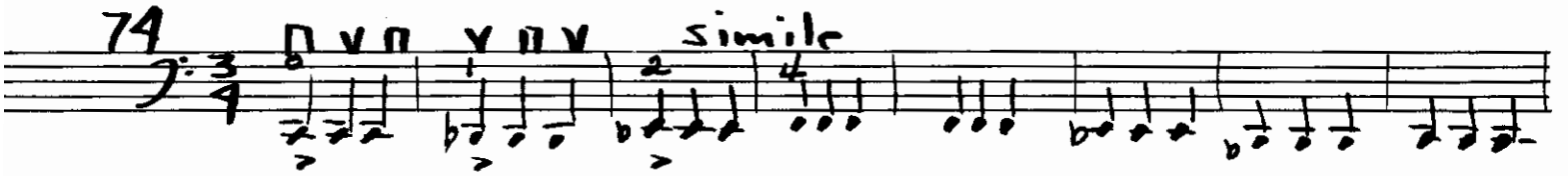
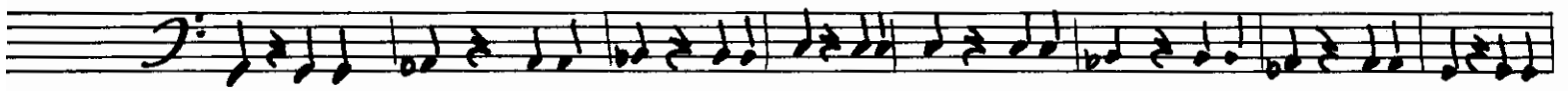
71 W.B. *simile* N 1 2 3 4 *Fourth Pattern*

Handwritten musical notation on seven staves. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a treble clef and a key signature of one flat (B-flat). The subsequent staves continue the pattern with different rhythmic variations. The notation is written in a cursive, handwritten style.

72 *nyan(w) nyan(w) simile*

73 *n(w)nv n(w)nv simile*

73 *n(w)nv n(w)nv simile*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into three systems, each starting with a measure number and a tempo marking.

System 1 (Measures 76-77):
Measure 76: *W.B.*
Measure 77: *W.B.*
Tempo markings: *simile*

System 2 (Measures 78-79):
Measure 78: *W.B.*
Measure 79: *W.B.*
Tempo markings: *simile*

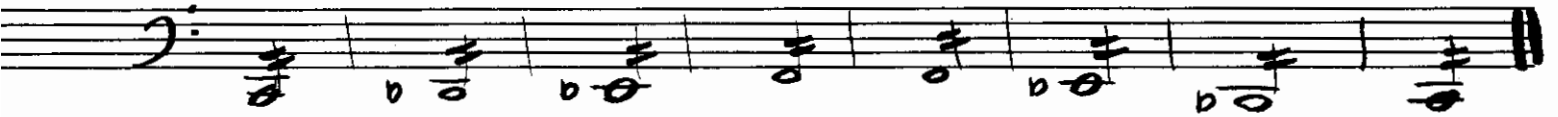
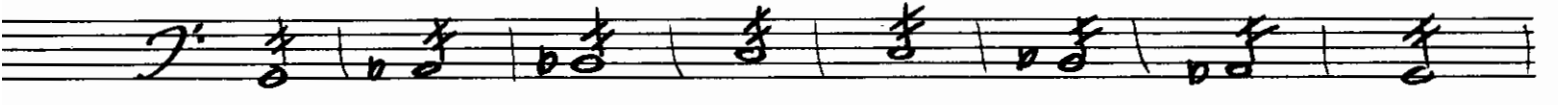
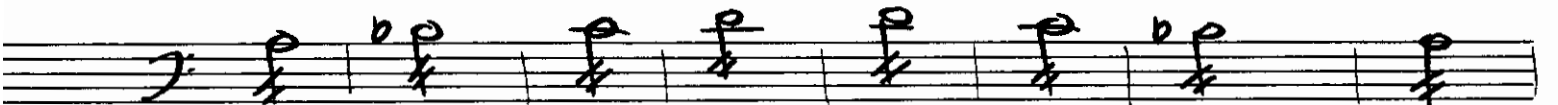
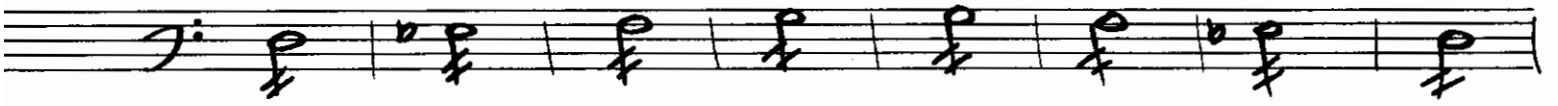
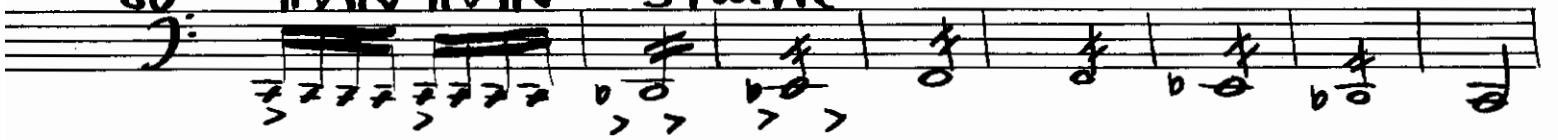
System 3 (Measures 80-81):
Measure 80: *W.B.*
Measure 81: *W.B.*
Tempo markings: *simile*

simile

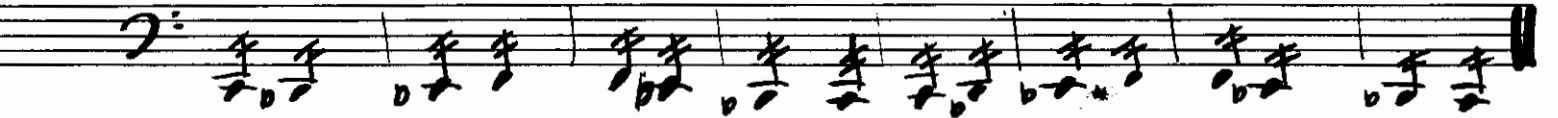
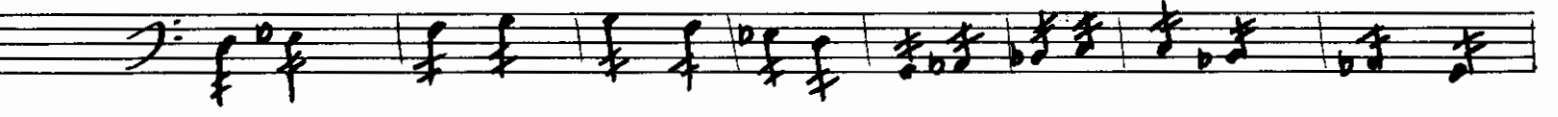
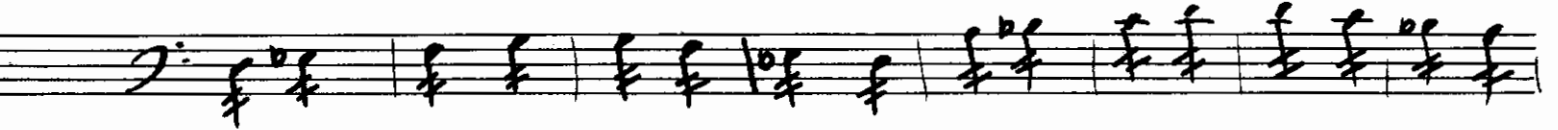
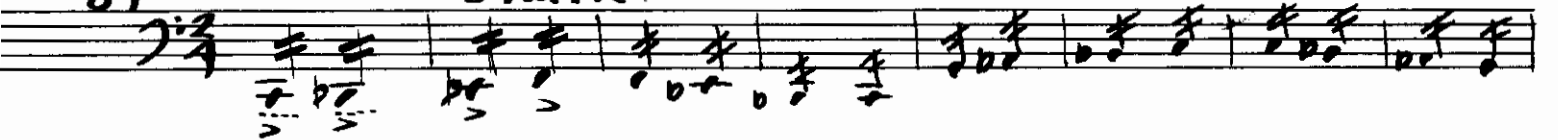
79 *W.B.* *Simile*



80 W.B. *simile*



81 *simile*



82 W.B.

simile

Handwritten musical notation for exercise 82, measures 1-4. The notation is written on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The music consists of eighth and sixteenth notes with various accidentals and slurs.

83 W.B. *RVN RVN* simile

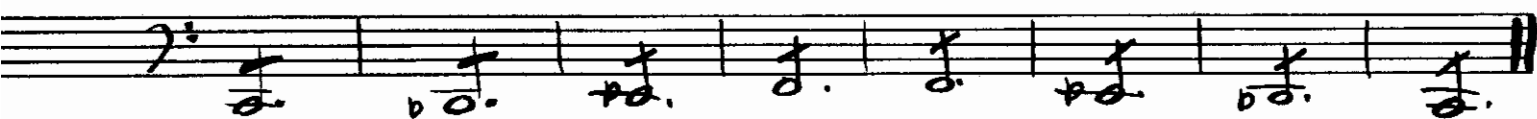
Handwritten musical notation for exercise 83, measures 1-12. The notation is written on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The music consists of eighth and sixteenth notes with various accidentals and slurs. The notation is dense and includes many slurs and ties.

89 W.B. p v n n v n n n simile



85 w.B. $\eta \vee \eta \vee \eta \vee$ simile



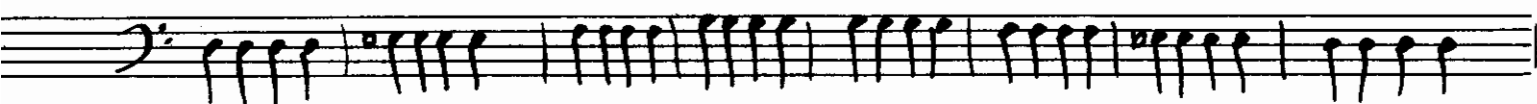
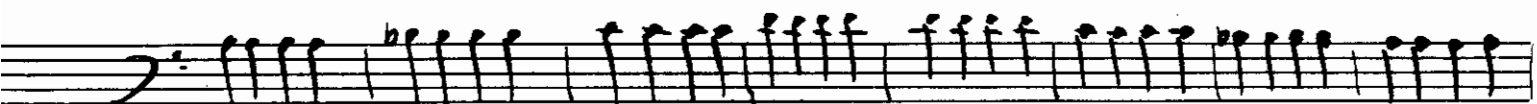
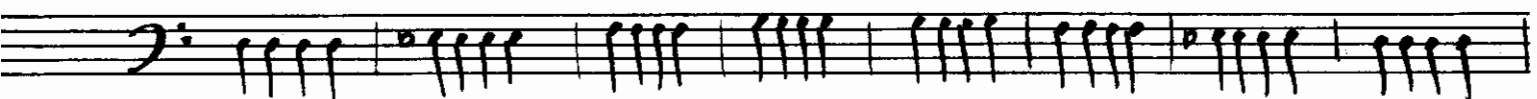
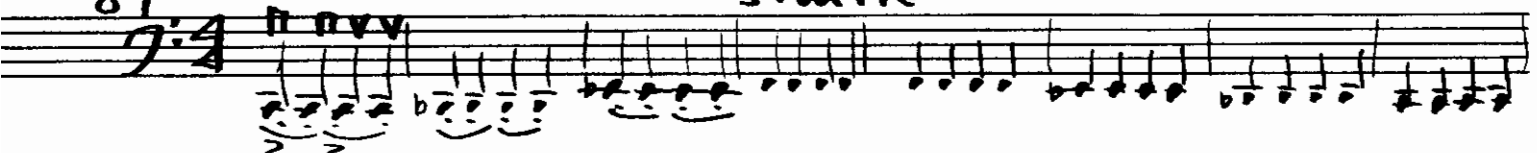


86 W.B. $\pi \vee \pi \vee \pi \vee \pi \vee \pi \vee \pi$ simile



87 W.B. Stac.

simile



88 *Stac.* $\Pi \Pi \Pi \Pi$ $\vee \vee \vee \vee$ *Simile*

Exercise 88, measures 1-8. The top staff is in 2/4 time and contains a series of eighth notes with staccato markings and a simile instruction. The bottom staff contains a series of eighth notes, some with staccato markings.

89 *Stac.* $\Pi \Pi \vee \vee$ *Simile*

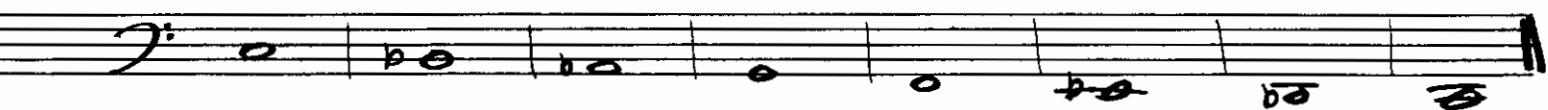
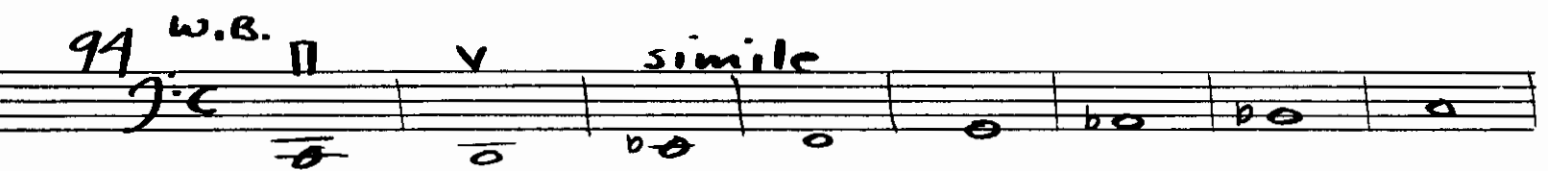
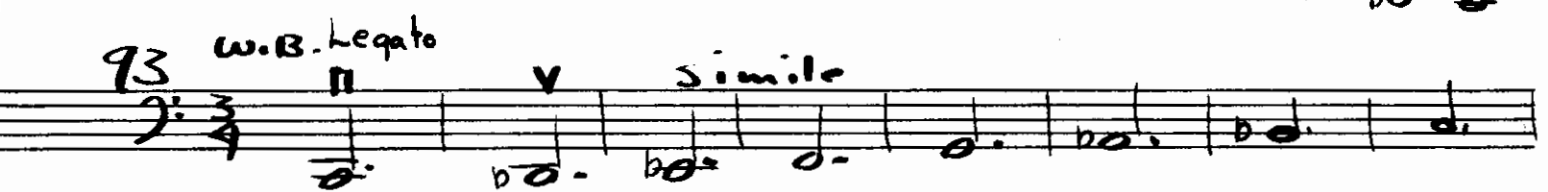
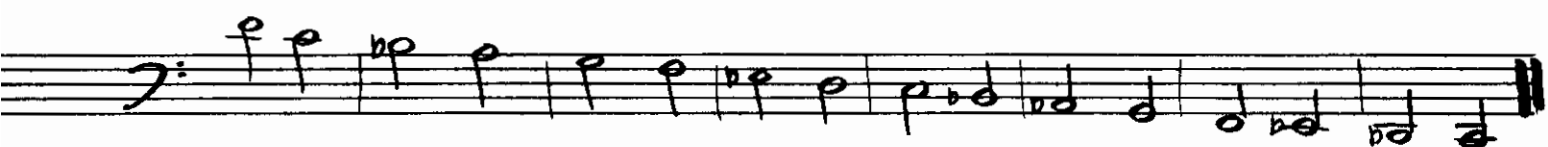
Exercise 89, measures 1-8. The top staff is in 2/4 time and contains a series of eighth notes with staccato markings and a simile instruction. The bottom staff contains a series of eighth notes, some with staccato markings.

90 *Stac.* $\Pi \Pi \vee \vee$ *Simile*

Exercise 90, measures 1-8. The top staff is in 2/4 time and contains a series of eighth notes with staccato markings and a simile instruction. The bottom staff contains a series of eighth notes, some with staccato markings.

91 $\Pi \vee$ *Simile*

Exercise 91, measures 1-8. The top staff is in 2/4 time and contains a series of eighth notes with staccato markings and a simile instruction. The bottom staff contains a series of eighth notes, some with staccato markings.



Handwritten musical score for three systems of music. Each system begins with a measure number and a tempo/mood marking.

- System 1:** Measure 6, w.B. (moderato), p (piano). The notation includes a series of eighth and sixteenth notes, with a 'V' (crescendo) and 'simile' marking.
- System 2:** Measure 6a, w.B. (moderato), p (piano). The notation includes a series of eighth and sixteenth notes, with a 'V' (crescendo) and 'simile' marking.
- System 3:** Measure 7, w.B. (moderato), p (piano). The notation includes a series of eighth and sixteenth notes, with a 'V' (crescendo) and 'simile' marking.
- System 4:** Measure 8, w.B. (moderato), p (piano). The notation includes a series of eighth and sixteenth notes, with a 'V' (crescendo) and 'simile' marking.
- System 5:** Measure 9, w.B. (moderato), p (piano). The notation includes a series of eighth and sixteenth notes, with a 'V' (crescendo) and 'simile' marking.

10



First Finger Pattern

1 2 3 4

smile

12

13 W.B.

η \vee η \vee simile

14 w.B. π \vee π \vee simile

15 w.B. π \vee π \vee simile

16 W.B. π \vee π \vee simile

17 W.B. π \vee π \vee simile

18 W.B. π \vee π \vee simile

19 W.B. n v n v simile

20 n v n v



Second Finger Pattern
simile

21

N
1 2 3 4
● ○ ● ●
v

Second Finger Pattern
simile

The image shows a handwritten musical score for a piano exercise. The score is written on seven staves of music, all in bass clef. The first staff includes a fingering diagram for the right hand (N, 1, 2, 3, 4) and a 'v' mark. The title 'Second Finger Pattern simile' is written above the first staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests, with some notes marked with a '#' symbol.

22 *simile*

23 *W.B.* *simile*

24 W.B. π \vee π \vee simile

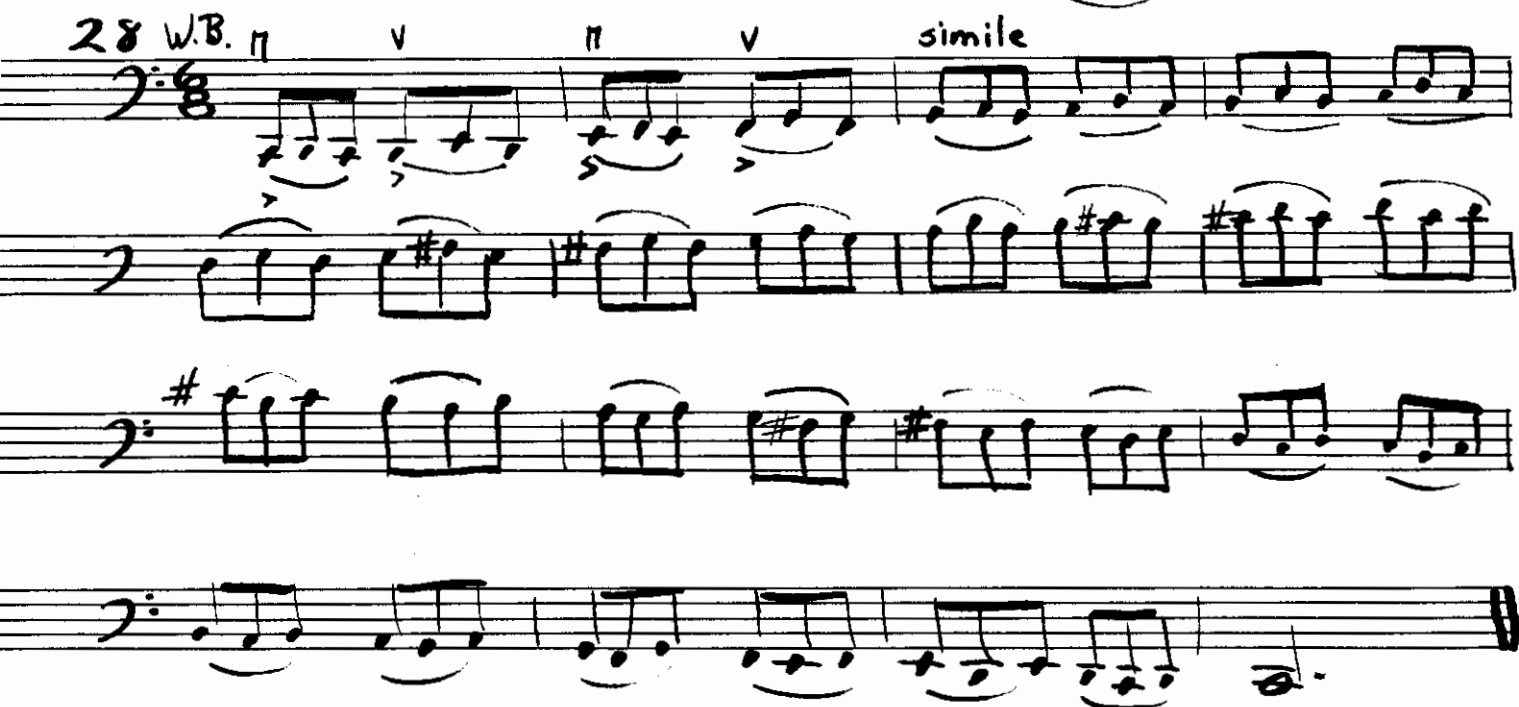
25 π \vee

26 W.B. π \vee π \vee simile

27 W.B.



28 W.B.



29 w.B.

Handwritten musical score for measures 29-30. The notation is in bass clef with a 2/4 time signature. It features six staves of music. The first staff includes dynamic markings p and v , and the instruction "simile". The music consists of eighth and sixteenth note patterns, some with slurs and accents.

30

Handwritten musical score for measures 30-31. The notation is in bass clef with a 2/4 time signature. It features five staves of music. The first staff includes dynamic markings p and v , and the instruction "simile". The music continues with eighth and sixteenth note patterns, some with slurs and accents.

Repeat 21 to 30 opposite bowing

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Third Finger Pattern

Simile

31

N | 1 2 3 4

Third Finger Pattern *simile*

The image shows a handwritten musical score for a piece titled "Third Finger Pattern" with the instruction "simile". The score is written on seven staves, each beginning with a bass clef and a 2/4 time signature. The first staff includes a key signature of one sharp (F#) and a tempo marking of "Allegretto". The notation consists of eighth and sixteenth notes, often beamed together in groups. Fingerings are indicated by numbers 1, 2, and 3 above the notes. The piece concludes with a double bar line and a final whole note chord in the seventh staff.

32 W.B. π \vee π \vee simile

System 32, measures 1-4. The first staff is in treble clef with a 2/4 time signature. It contains eighth notes with accents and slurs, and a final measure with a sharp sign. The second staff is in bass clef with eighth notes and slurs. The third staff is in bass clef with eighth notes and slurs. The fourth staff is in bass clef with eighth notes and slurs.

33 W.B. π \vee π \vee simile

System 33, measures 1-8. The first staff is in treble clef with a 2/4 time signature. It contains eighth notes with accents and slurs, and a final measure with a sharp sign. The second staff is in bass clef with eighth notes and slurs. The third staff is in bass clef with eighth notes and slurs. The fourth staff is in bass clef with eighth notes and slurs. The fifth staff is in bass clef with eighth notes and slurs. The sixth staff is in bass clef with eighth notes and slurs. The seventh staff is in bass clef with eighth notes and slurs. The eighth staff is in bass clef with eighth notes and slurs.

34 w.B. Π \vee Π \vee simile

Musical score for measures 34-35. The score is written on four staves. The first staff has a treble clef and a 2/4 time signature. The second and third staves have bass clefs. The fourth staff has a bass clef and a 2/4 time signature. The music consists of eighth and sixteenth notes, with various accidentals (sharps and naturals) and dynamic markings (p, v). The word 'simile' is written above the fourth staff.

35 w.B. Π \vee Π \vee

Musical score for measures 36-40. The score is written on four staves. The first staff has a treble clef and a 2/8 time signature. The second and third staves have bass clefs. The fourth staff has a bass clef and a 2/8 time signature. The music consists of eighth and sixteenth notes, with various accidentals (sharps and naturals) and dynamic markings (p, v). The word 'simile' is written above the first staff.

36 W.B. π \vee π \vee simile

Exercise 36 consists of four measures. The first measure is in 12/8 time and contains a treble staff with eighth notes and a bass staff with sixteenth notes. The subsequent measures continue with similar rhythmic patterns, including slurs and dynamic markings like π and \vee . The exercise concludes with a double bar line.

37 W.B. π \vee π \vee simile

Exercise 37 consists of four measures. The first measure is in 3/4 time and contains a treble staff with eighth notes and a bass staff with sixteenth notes. The subsequent measures continue with similar rhythmic patterns, including slurs and dynamic markings like π and \vee . The exercise concludes with a double bar line.

38 WB π \vee π \vee

Exercise 38 consists of four measures. The first measure is in 6/8 time and contains a treble staff with eighth notes and a bass staff with sixteenth notes. The subsequent measures continue with similar rhythmic patterns, including slurs and dynamic markings like π and \vee . The exercise concludes with a double bar line.

39 W.B. π v π v simile

40 W.B. π v π v simile

Repeat 31 to 40 opposite bow



Fourth Finger Pattern
simile

41

N 1 2 3 4
1 2 3 4

Fourth Finger Pattern
simile

The image shows a handwritten musical score for a piece titled "Fourth Finger Pattern". The score is written on seven staves, each beginning with a treble clef and a 4/4 time signature. The first staff includes a key signature of one flat (B-flat) and a tempo marking of "41". Above the first staff, there is a fingering diagram showing four fingers (1, 2, 3, 4) and a sequence of notes (1, 2, 3, 4) with a "simile" marking. The first staff also contains a series of notes with fingerings (1, 2, 3, 4) and a "simile" marking. The subsequent staves continue the pattern with various note values and fingerings. The notation is handwritten and includes many slurs and ties.

42 W.B. n v n v simile

Exercise 42 is written in 2/4 time. It consists of four staves. The first staff contains a single melodic line with eighth and sixteenth notes, some beamed together, and slurs. The second, third, and fourth staves contain a continuous accompaniment of eighth notes, mostly beamed in pairs, with some slurs. The key signature has one flat (B-flat).

43 W.B. n v n v simile

Exercise 43 is written in 2/4 time. It consists of six staves. The first staff contains a single melodic line with eighth and sixteenth notes, some beamed together, and slurs. The second, third, fourth, fifth, and sixth staves contain a continuous accompaniment of eighth notes, mostly beamed in pairs, with some slurs. The key signature has one flat (B-flat).

44 W.B. π \vee π \vee simile45 π \vee π \vee simile

46 W.B.

simile

47 W.B.

simile

48 W.B.

simile

Repeat 41 to 48 opposite bowing

SECTION FOUR

Staccato Notes Played On The Same Bow

Notice that the bowing mark or slur mark in this section does not mean to connect the tones smoothly, because there are dots over or under the notes which tell us that the tones are to be short. Be sure to use the whole bow and divide it evenly. Remember that it must stop completely between tones. It will help you to develop a smooth style of playing if you practice each exercise by starting with a down bow as well as an up bow. This practice will help you control the up bow in legato playing which is a little harder to control than the down bow.

N 1 2 3 4

First Finger Pattern

simile

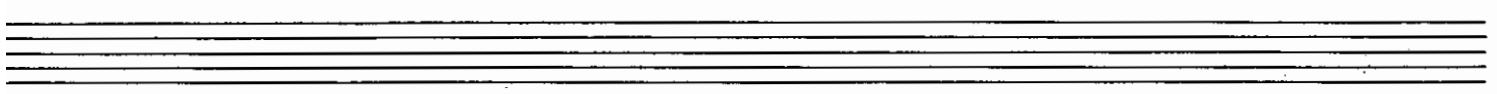
Stac.

2. *Stac.* $\vee \vee \Pi \vee \Pi \vee \vee \Pi \vee$ *simile*

3. *Stac.* $\Pi \vee \Pi$ *simile*

4 *stac.* *simile*

5 *stac.* *simile*



6 W.B. *v n v n v n* *Simile*

7 *Stacc. n* *v n v n* *Simile*

8 *v n v n* *Simile*

9

v *n* *v* *n* *simile*

10

v v v v *n* *Simile*

Repeat 1 to 10 opposite bowing



Second Finger Pattern

Simile

Second Finger Pattern

Handwritten musical score for "Second Finger Pattern". The score is written on seven staves. The first staff includes a key signature of one flat (Bb) and a time signature of 4/4. Above the first staff, there are handwritten notes: "N", "1 2 3 4" with dots, and "v v n v v n". The word "simile" is written above the second staff. The first staff contains a series of eighth and sixteenth notes, some beamed together. The subsequent staves show various rhythmic patterns, including eighth notes, sixteenth notes, and quarter notes, with some notes marked with a sharp sign (#). The final staff ends with a double bar line and a repeat sign.

12 *simile*

13 *stacc* *simile*

14 *v* *nv* simile

Musical score for measures 14-15. The first system (measures 14-15) is marked with a 'v' (accents) and 'nv' (non-legato) dynamic, and a 'simile' instruction. The second system (measures 16-17) is marked with a 'v' (accents) and 'nv' (non-legato) dynamic, and a 'simile' instruction. The music is written for two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature has one sharp (F#). The time signature is 2/4. The notation includes eighth and sixteenth notes, often beamed together, and rests.

15 *v* *nv* simile

Musical score for measures 16-21. The first system (measures 16-17) is marked with a 'v' (accents) and 'nv' (non-legato) dynamic, and a 'simile' instruction. The second system (measures 18-19) is marked with a 'v' (accents) and 'nv' (non-legato) dynamic, and a 'simile' instruction. The third system (measures 20-21) is marked with a 'v' (accents) and 'nv' (non-legato) dynamic, and a 'simile' instruction. The music is written for two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature has one sharp (F#). The time signature is 2/4. The notation includes eighth and sixteenth notes, often beamed together, and rests.

16 *v p v p v p v p simile*

17 *v p v p v p simile*

18 *v p v p simile*

19

v *p* *v* *p* *simile*

20

v *p* *v* *p* *simile*

Repeat 11 to 20 opposite bowing



Third Finger Pattern

N 1 2 3 4

21 6 11 2 4

The musical score consists of seven staves of music in bass clef, 4/4 time. The first staff includes fingerings (1, 2, 3, 4) and dynamics (p, f). The subsequent staves show various rhythmic patterns and intervals, including eighth and sixteenth notes, and rests.

22 *simile*

Musical score for system 22, measures 1-4. The system consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains four measures of music, each starting with a 'V' or 'P' dynamic marking. The second staff has a bass clef and contains four measures of music. The third staff has a bass clef and contains four measures of music. The fourth staff has a bass clef and contains four measures of music, ending with a double bar line.

23 *simile*

Musical score for system 23, measures 1-8. The system consists of six staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains four measures of music, each starting with a 'V' or 'P' dynamic marking. The second staff has a bass clef and contains four measures of music. The third staff has a bass clef and contains four measures of music. The fourth staff has a bass clef and contains four measures of music. The fifth staff has a bass clef and contains four measures of music. The sixth staff has a bass clef and contains four measures of music, ending with a double bar line.

24 *v p v p v p simile*

Musical score for measures 24-25. The score is written on five staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains measures 24 and 25. Above the staff, there are dynamic markings: *v*, *p*, *v*, *p*, *v*, *p*, and the word *simile*. The second, third, fourth, and fifth staves are in bass clef and contain the lower parts of the music for measures 24 and 25. The music consists of eighth and sixteenth notes, often beamed together in groups.

25 *v p v p simile*

Continuation of the musical score for measures 25-30. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains measures 25 and 26. Above the staff, there are dynamic markings: *v*, *p*, *v*, *p*, and the word *simile*. The second, third, fourth, fifth, sixth, seventh, and eighth staves are in bass clef and contain the lower parts of the music for measures 25 through 30. The music continues with eighth and sixteenth notes, often beamed together in groups.

26 *V* *p* *V* *p* *simile*

27 *V* *p* *V* *p* *simile*

28 *V* *p* *V* *p* *V* *p* *simile*

29 *V* *□* *V* *□* *simile*

30 *V* *□* *V* *□* *simile*

Repeat 21 to 30 opposite bowing

ENT
D

Nº 3 - 12 lines

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31 ^N 1 2 3 4 ^{simile} Fourth Finger Pattern

The musical score consists of seven staves of music in bass clef, 2/4 time. The first staff includes a fingering diagram for the right hand: a circle with 'N' above it, and four dots labeled 1, 2, 3, and 4. The first two measures of the first staff are marked with a 'V' and a 'P' above them. The word 'simile' is written above the third measure, and 'Fourth Finger Pattern' is written above the fourth measure. The music continues across the remaining six staves, ending with a double bar line on the seventh staff.

32 *V p V p V p* *Simile*

Musical score for measures 32-33. Measure 32 starts with a treble clef, key signature of two flats (Bb, Eb), and a 2/4 time signature. It contains a melody of eighth notes with slurs and accents. The bass staff continues with eighth notes. Measure 33 continues the pattern with similar notation and dynamics.

33 *V p V p* *Simile*

Musical score for measures 33-38. Measure 33 starts with a treble clef, key signature of two flats (Bb, Eb), and a 2/4 time signature. It contains a melody of eighth notes with slurs and accents. The bass staff continues with eighth notes. Measures 34-38 continue the pattern with similar notation and dynamics.

34 *v p v p simile*

35 *v p v p simile*

36 v Π v Π *simile*

System 36, measures 1-4. Treble clef, 12/8 time signature. The first staff contains a melody with eighth and sixteenth notes. The second and third staves contain a rhythmic accompaniment of eighth notes. The fourth staff continues the melody.

37 v Π v Π *Simile*

System 37, measures 1-4. Treble clef, 2/4 time signature. The first staff contains a melody with eighth and sixteenth notes. The second and third staves contain a rhythmic accompaniment of eighth notes. The fourth staff continues the melody.

38 v Π v Π *Simile*

System 38, measures 1-4. Treble clef, 6/8 time signature. The first staff contains a melody with eighth and sixteenth notes. The second and third staves contain a rhythmic accompaniment of eighth notes. The fourth staff continues the melody.

39

v

π

simile

40

v

π

v

π

simile

Repeat 31 to 40 opposite bowing

SECTION FIVE

Spiccato Tones Combined With Legato Tones

Use the notes and bowings of SECTION FOUR. Remember to use only one or two inches of bow close to the frog. The purpose behind this group of exercises is the combining of spiccato tones with sustained or legato tones, something often done in 'cello music. Since you know how to do both types of bowing, you should have no great difficulty in putting the two kinds together.

SECTION SIX

Scales Showing Combinations of Finger Patterns Required

You have noticed that a scale starting on an open string can be played with the second finger pattern through two strings. If you go through another string it doesn't sound right. To play in the same scale (or key) through more than two strings you must change your finger pattern. This section will show you how finger patterns are changed as you play from string to string in the same key. Listen carefully and get it in tune.

C scale — — — 2nd Pattern — — — — —

1. W.B. $\square \vee \square \vee$

First Pattern — — — — —

2nd Pattern — — — — —

Try these different bowings

2 D scale — 3rd Pattern — 2nd Pattern

3 E \flat scale — 4th Pattern

4 F scale — 1st Pattern

5 G scale — 2nd Pattern

6 A scale — 3rd Pattern

7 B \flat scale — 4th Pattern

1. Use the suggested bowings page 95.

2. Make up some bowings.

3. Be sure to play the scale back down.

SECTION SEVEN

Shifting and Playing Scales With One Finger

This set of exercises will do a great deal toward helping you play in tune. First play the scale using the finger patterns of SECTION SIX to get your ear accustomed to the sound. Then play the same scale, but use only one finger and shift from tone to tone. Be sure that you play the scale up and down, not just up. Now play the scale a third time using the patterns of SECTION SIX as at first. Try to make the three scales sound exactly the same. Do your shifting quickly and surely.

1 C 0 1 3 4 0 1 3 4 4 3 1 0 4 3 1 0 0 1 1 1 1 1 1 1 1 1 1 1 1 1 0

2 D 1 2 4 0 1 2 4 0 0 4 2 1 0 4 2 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

3 E \flat 2 4 0 1 2 4 0 1 1 0 4 2 1 0 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

4 F 4 0 1 2 4 0 1 2 2 1 0 4 2 1 0 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

5 G 0 1 3 4 0 1 3 4 4 3 1 0 4 3 1 0 0 1 3 3 3 3 3 3 3 3 3 3 3 3 1 0

6 A 1 2 4 0 1 2 4 0 0 4 2 1 0 4 2 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

7 B \flat 2 4 0 1 2 4 0 1 1 0 4 2 1 0 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

1. Your teacher may suggest other scales.
2. Use the bowings suggested on page 95.
3. Make up some new bowings.

If a bowing approach were to be used widely in class or private instruction in the schools, the writer believes the number of string players (particularly 'cello players) would increase. He believes further that the over all quality of string teaching and playing would be improved by such a kinesthetic approach.

In working out the ideas in this 'cello method, it seems to the writer that rhythmical and tonal possibilities of the first position have been exhausted. Further study in this field would involve the application of these principles to the higher positions.

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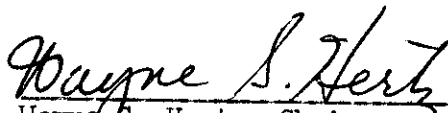
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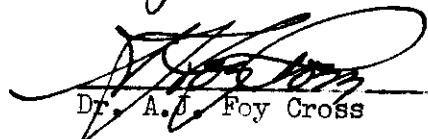
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WE THE UNDERSIGNED APPROVE THE MATERIAL SUBMITTED
BY MR. JOHN C. HOPKINS TO FULFILL THE THESIS RE-
QUIREMENTS FOR THE DEGREE OF MASTER OF EDUCATION.


Wayne S. Hertz, Chairman


Dr. A. J. Foy Cross


Herbert A. Bird

June 2nd, 1949